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Powell's Language Series—Part III

HOW TO WRITE

or

Secondary Lessons

in the

ENGLISH LANGUAGE

Illustrated with over 150 Engravings

By

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PREFACE.

IF the child were in the habit of formulating in good English his ideas as he gains them, the words representing the ideas would become a part of his available vocabulary. He would then find no difficulty in expressing himself, as he would have an appropriate nomenclature for each idea in his possession. Many words are understood when seen because of their connection, but are not available for speech because they have not been added to the vocabulary by use. These words are the exact measure of what one falls short of being a ready talker.

If the child were trained to express his knowledge, together with his thoughts thereon and his conclusions therefrom, while he is acquiring the knowledge and while it is becoming a part of himself, he would necessarily, though unconsciously, perhaps, assimilate the style of him who presents the subjects investigated, as well as the nomenclature belonging to them. His ability to express his thoughts would thereby be kept parallel with his taste, and talking or writing on these subjects would not be difficult for him.

If the child were trained to arrange methodically his knowledge of subjects from the time he begins to grasp subjects as entireties, his ability to classify would grow with his knowledge, and classification would become to him a part of acquirement.

If the child could be made to realize that a methodical arrangement of his knowledge of any subject is a composition, and that, if his sentences are intelligible and correct, the com-

position is a good one, composition-writing would not be as formidable to him as it now is to many.

If every branch of study pursued by the child were made auxiliary to his training in language, he would write a composition on any subject as willingly, as easily and as well as he makes a recitation. The child would then be able, as he should be at any stage of his school course below the grade involving pure invention and abstract discussion, to speak and to write, in good English, his knowledge of any subject on a plane with his ability to read understandingly on that subject.

This book is the natural and logical successor of Part II. of this Series, *How to Talk*, and, like its predecessor, is the result of work in the class-room. It has been prepared as a companion-book for the pupils' advanced Reader, Geography, History and other text-books of like grade.

The purpose of the book is to train the learner in thinking and writing, to the end that he shall think methodically and write easily and correctly.

The book does not enter the field of pure invention or abstract discussion, although much work is given that will develop originality of thought as well as a free and proper use of the imagination.

The Author is indebted to MISS L. A. DENNEY, Principal of the Young School, and to MISS E. H. MATTICE, Principal of the Brady School, for valuable assistance in collecting the work of the school and representing it as here found; and also to PROF. T. H. CLARK, who has carefully read the proof-sheets.

Most of the illustrations are from original designs; the others have been taken, by permission, from Monroe's excellent Series of School Readers or from Warren's Geographies.

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HOW TO WRITE.

PART I.

Lesson I.

Sentences.

You have learned in *How to Talk* what a sentence is. You have learned also the different kinds of sentences, how to begin them and how to close them.

Write ten declarative, ten interrogative, ten imperative and ten exclamatory sentences suggested by each of the following pictures :



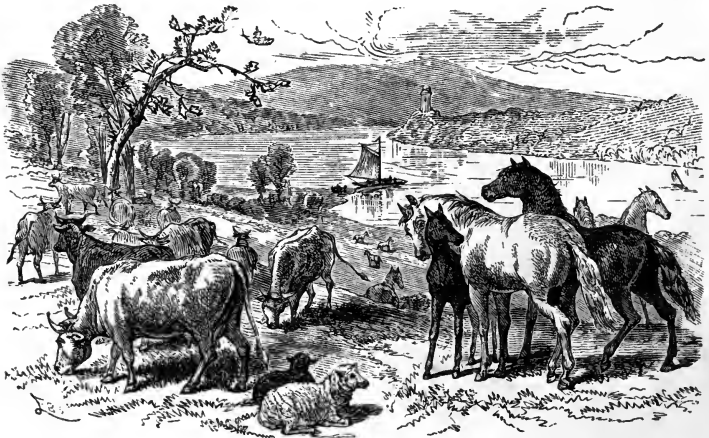


Lesson II.

Nouns.

You have learned that some words are called nouns, and that there are two kinds of nouns.

Write as many nouns as you find suggested by the following pictures :





What is your name?

With what kind of letter should it begin?

What is your father's name?

What is the name of this town? of the nearest river? of the nearest lake? of the nearest city? of this county? of this country? of the ocean east of the United States? of the State in which you were born? of the language you speak? of this day? of this month? of each of the different holidays? Write the name of each.

What kind of nouns have you been writing?

Lesson III.

Plural Forms of Nouns.

You have found that a noun is either singular or plural, and you have learned the general law for making the plural form.

Special Law No. 1.

How many syllables are in the word **glass**? how many in the word **glasses**?

How is the plural of the word **glass** made?

Of what is the extra syllable made?

Singular Form.	Plural Form.	Singular Form.	Plural Form.
lance	lances	fish	fishes
bench	benches	cage	cages
box	boxes	rose	roses
vase	vases	gas	gases

With what sound does each of the above singular forms end?

How many syllables in each of the above plural forms?

Of what is the extra syllable made?

Why is the extra syllable necessary to form the plural?

Special Law No. 1: Because **s** will not unite with words ending in the sound of **s, sh, ch, j, x** or **z**, the plural of a noun ending with either of these sounds is made with the syllable **es, e** being supplied when necessary.

Write twenty-five nouns whose plurals are made with an extra syllable ending in **s**.

Lesson IV.

Special Law No. 2.

Singular Form.	Plural Form.
baby	babies
pony	ponies

With what letter does each of the above singular forms end?

What kind of letter precedes the **y** in each case?
How is the plural form made?

Singular Form.

monkey

boy

Plural Form.

monkeys

boys

With what letter does each of the above singular forms end?
What kind of letter precedes the **y** in each case?
How is the plural form made?

Special Law No. 2: The plural form of a noun ending in **y** preceded by a consonant is made by changing **y** to **i** and adding **es**.

Spelling Lesson.

Use each of the following words, and use each corresponding plural, in a sentence of sufficient length to show that you thoroughly understand the word:

toy	gravy	fly	study
lady	turkey	journey	county
monkey	buggy	penny	day
cherry	chimney	donkey	candy
berry	dairy	alley	peony
jockey	party	city	puppy
lily	pulley	sky	brandy
boy	essay	mercy	belfry
daisy	body	attorney	rowdy
army	kidney	glory	poppy
key	copy	pity	ferry
duty	story	country	navy
valley	volley	sixty	shanty

Lesson V.***Special Law No. 3.***

Singular Form.	Plural Form.	Singular Form.	Plural Form.
loaf	loaves	shelf	shelves
knife	knives	half	halves
calf	calves	staff	staves

With what letter or letters does each of the above singular forms end?

How is the plural form made?

Singular Form.	Plural Form.
fife	fifes
chief	chiefs
staff	staffs
safe	safes

With what letter or letters does each of the above singular forms end?

How is the plural made?

Special Law No. 3: The plurals of some nouns ending with **f** or **fe** are made by changing **f** to **v** and adding **s** or **es**, as required.

The plural forms of other nouns ending with **f** or **fe** are formed by the general law.

Spelling Lesson.

Use each of the following words in a sentence of sufficient length to show that you thoroughly understand the word:

Singular Form.	Plural Form.	Singular Form.	Plural Form.
muff	muffs	calf	calves
safe	safes	knife	knives
roof	roofs	leaf	leaves

Singular Form.	Plural Form.	Singular Form.	Plural Form.
fife	fifes	loaf	loaves
bluff	bluffs	life	lives
grief	griefs	beef	beeves
ruff	ruffs	elf	elves
chief	chiefs	half	halves
proof	proofs	self	selves
wharf (<i>Eng.</i>)	wharfs	wharf (<i>Amer.</i>)	wharves
staff	stuffs	staff	staves
cuff	cuffs	shelf	shelves
hoof	hoofs	wife	wives
scarf	scarfs	wolf	wolves
dwarf	dwarfs	sheaf	sheaves
serf	serfs	stuff	stuffs
strife	strifes	gulf	gulfs

Learn the plural form of each of the above singular forms.

Lesson VI.

Special Law No. 4.

Singular Form.	Plural Form.
potato	potatoes
buffalo	buffaloes
motto	motatoes

With what letter does each of the above singular forms end?
How is the plural form made?

Singular Form.	Plural Form.
piano	pianos
quarto	quartos

How is the plural form of these nouns made?

Special Law No. 4: The plural forms of some nouns ending with **o** are made by adding **es** to each singular form.

Other nouns ending in **o** are made plural by the general law.

Spelling Lesson.

Use each of the following words in a sentence of sufficient length to show that you thoroughly understand the word:

Singular Form.	Plural Form.	Singular Form.	Plural Form.
buffalo	buffaloes	alto	altos
cargo	cargoes	cuckoo	cuckoos
calico	calicoes	cameo	cameos
desperado	desperadoes	canto	cantos
echo	echoes	domino	dominos
flamingo	flamingoes	duo	duos
grotto	grottoes	embryo	embryos
hero	heroes	halo	halos
mosquito	mosquitoes	memento	mementos
motto	mottoes	octavo	octavos
mulatto	mulattoes	piano	pianos
negro	negroes	portfolio	portfolios
portico	porticoes	quarto	quartos
potato	potatoes	solo	solos
tornado	tornadoes	two	twos
tomato	tomatoes	trio	trios
torpedo	torpedoes	tyro	tyros
volcano	volcanoes ✓	zero	zeros

Learn the plural of each of the above singular forms.

Lesson VII.

Special Law No. 5.

Singular Form.	Plural Form.	Singular Form.	Plural Form.
man	men	woman	women
foot	feet	tooth	teeth
goose	geese	mouse	mice

What is done to the singular form of each of the above nouns to make the plural form?

Special Law No. 5: The plural forms of some nouns are made by **a change of letters** within the singular form.

What is the plural form of the word **louse**?

How is it made?

What is the plural form of the word **ox**?

How is it made?

What is the plural form of the word **child**?

How is it made?

Use each of the words in the list above in a sentence of sufficient length to show that you thoroughly understand the word.

Lesson VIII.

Special Law No. 6.

A sheep is standing alone under a tree.

I think these sheep are having a fine play.

I have seen a full-grown deer.

Several deer are standing near the brook.

The moose is larger than the deer.

I saw three moose in Mr. Sheldon's park.

Notice the form of these nouns.

What form expresses one?

What form expresses more than one?

Special Law No. 6: Some nouns have the same form to express both one and more than one.

Spelling Lesson.

Use each of the following words, and use each corresponding plural, in a sentence of sufficient length to show that you thoroughly understand the word:

deer	swine	grouse	sheep
moose	vermin	trout	mackerel
pair	salmon	herring	cannon

Lesson IX.

Special Law No. 7.

The shears are on the table.

The shears are used for cutting.

The tongs are in the fender.

Those tongs are on the floor.

Special Law No. 7: Some nouns have only the plural form.

Spelling Lesson.

Use each of the following words in a sentence of sufficient length to show that you thoroughly understand the word:

scissors	billiards	tongs	virtuals
tidings	pinchers	shears	bellows
vespers	riches	eaves	goods
ashes	thanks	mumps	snuffers
clothes	nippers	trowsers	measles

Lesson X.

Special Law No. 8.

Singular Form.

football

Plural Form.

footballs

Of what is the word **football** composed?

Of what is the word **footballs** composed?

Definition: A word composed of two or more words is **a compound word.**

There are three cupsful of jelly on the table.

In the word **cupsful** which part of the word stands for that which is repeated?

Which part is made plural?

She put three cupfuls of jelly in the dish.

In the word **cupfuls** which part stands for that which is repeated?

Which part is made plural?

Special Law No. 8: The part of a compound word that represents what is repeated is made plural.

Lesson XI.

Special Law No. 9.

How many **i's** in the word on the blackboard? Count the **s's** in the word. How many **p's** are there?



In the above sentences how many does the expression **s's** represent? the expression **i's**? the expression **p's**?

In what form is each?

How is the plural form of a letter made?

222.

550.

979.

How many **2's** are there in the number **222**?

Count the **5's** in the second number.

How many **9's** in the number **979**?

In the above sentences how many are meant by the expression **2's**? **5's**? **9's**?

How is the plural form of a figure made?

How many **+**'s are in the first line?

How many **—**'s are in the second line?

$$2 + 2 + 2 = 6.$$

$$9 - 2 - 2 = 5.$$

How is the plural form of a sign made?

Special Law No. 9: The plural form of a letter, figure or sign is made by adding **an apostrophe and s** to the ordinary singular form.

Lesson XII.

Collective Nouns.

The shepherd is tending his flock on the hillside.

The farmer has a fine-looking herd in his pasture.

A furious storm disabled the fleet that lay in the harbor.

How many are meant by the word **flock**?

In what form is the noun?

How many are meant by the word **herd**?

In what form is the noun?

How many are meant by the word **fleet**?

In what form is the noun?

Definition : A noun which in the singular form denotes more than one is a **collective noun**.

List of Collective Nouns.

Singular Form.	Plural Form.	Singular Form.	Plural Form.
assembly	assemblies	family	families
army	armies	flock	flocks
audience	audiences	fleet	fleets
bevy	bevia	herd	herds
brood	broods	navy	navies
camp	camps	regiment	regiments
company	companies	school	schools
crowd	crowds	set	sets
drove	droves	troop	troops

This family are spending the time in various occupations.

Notice that the word **family** is a collective noun, and is in the singular form; notice also that the different members of the family are meant when it is said, "This family **are** spending the time in various occupations."

One may say, "The family is large," because by the word **family** a collection is meant; but one should say, "The family are of different dispositions," because the different members of the family are in mind.

Law: Use a plural verb with a collective noun in the singular form if what is said of the noun applies to the parts that make the collection.

Make sentences illustrating the use of each noun in the preceding list in the singular form, with both the singular and the plural signification.



Make sentences suggested by this picture, illustrating the use of a collective noun in the singular form, with both the singular and the plural signification.



Make sentences suggested by this picture, illustrating the use of a collective noun in the singular form, with both the singular and the plural signification.

Exercises.

The congregation was quiet and attentive.

The congregation had been dismissed, and were going to their homes when they were overtaken by a rainstorm.

Captain Smith's company was ordered to the rear.

The nobility were haughty and exacting.

The crowd was large and closely packed.

The committee were unable to agree.

A committee was appointed, and its report will soon be made.

Decide whether the verbs in the above sentences are correctly used, and in each case give the reason for your opinion.

Insert the correct verb in each of the following:

1. *The audience _____ attentive and appreciative.*

2. *The crowd _____ assembled on the corner, but ~~was~~ dispersed by the policemen.*

3. *The regiment _____ retreating in various directions.*

4. *The company _____ playing, singing and dancing.*

5. *The assembly _____ of several classes.*

6. *The fleet _____ overtaken by the storm.*

7. *The whole camp _____ awakened by the noise.*

8. *The class on the floor _____ sent to _____ seats, and ~~was~~ told to study _____ lessons.*

9. *The class of which I speak _____ not very large. It _____ but twelve members.*

Lesson XIII.***Foreign Nouns.***

Many nouns taken from foreign languages are not made plural by the laws of the English language, but retain their original plural forms.

Make a study of the following words, and use each in a sentence of sufficient length to show that you thoroughly understand it:

Singular Form.	Plural Form.	Singular Form.	Plural Form.
analysis	analyses	focus	foci
antithesis	antitheses	genius	genii
crisis	crises	genus	genera
ellipsis	ellipses	radius	radii
hypothesis	hypotheses	terminus	termini
parenthesis	parentheses	vortex	{ vortices or vortexes
datum	data		
medium	media	beau	{ beaux or beaus
memorandum	memoranda		
automaton	automata	index	{ indices or indexes
phenomenon	phenomena		
formula	formulæ		
larva	larvæ		
vertebra	vertebræ		

Lesson XIV.***Possessive Forms.***

The boy's hat is torn.

Who owns the hat?

I can see three boys' kites high in the air.

Who own the kites?

The bird's nest is made of twigs.

Who owns the nest?

The birds' nests hang from the limb.

Who own the nests?

The form of a noun that denotes ownership or possession is the possessive form.

The word **boy's** is in the possessive singular form.

The word **birds'** is in the possessive plural form.

The lady's bonnet has a long feather on it.

The child's hat is trimmed with a wreath of flowers.

James's hat has a broad band.

The ladies' cloaks can be seen in the store-window.

The children's picnic was in a large grove.

In what form is the word **boy's**? **bird's**? **lady's**? **child's**? **James's**?

What is added to the ordinary singular form to make the possessive singular?

Law: The possessive singular form is made by adding **an apostrophe** and **s** to the ordinary singular form.

In what form is the word **boys'**? **birds'**? **ladies'**? **children's**?

What is added to each of the ordinary plural forms to make the possessive plural?

Laws: A plural form that ends with **s** is made possessive by adding **an apostrophe**.

A plural form ending with any other letter than **s** is made possessive by adding **an apostrophe** and **s**.

Write the possessive singular, the plural and the possessive plural form of each of the following nouns:

Chair, book, fox, boy, lady, valley, box, fife, knife, latch, penny, donkey, folio, sister-in-law, man, church, pulley, man-servant, blackboard, foot, sheep, baby, deer, face, trout, chimney, bookcase, dictionary, goose, ox, mouse.

Mackerel, viands, series, snuffers, mother-in-law, scissors, coffee, cinders, wolf, ashes, cherry, greens, food, measles, bellows.

Make sentences, using each of the above words.

Lesson XV.

Contracted Forms.

Charles didn't go to school this morning.

He'll not go home until twelve o'clock, and he hopes his mother will think he just came from school.

In the preceding sentence, of what is the word **didn't** made? What letter is omitted?

What is there to show the omission of the letter?

Of what is the word **he'll** made?

What letters are omitted?

What is there to show the omission of the letters?

Of what is the word **he's** made?

Explain the formation of the following words:

O'clock, can't, o'er, won't, ma'am, ne'er.

Definition: A word made shorter, or two or more words united and shortened by the omission of one or more letters, is a **contracted form**.

Law: Use an **apostrophe** in a contracted form to show the omission of the letter or letters.

Explain the formation of each of the following contracted forms:

Doesn't, haven't, they'll, who's, isn't, couldn't, aren't, weren't, I'm, shan't, won't, sup't.

Lesson XVI.

Abbreviations.

My father's name is John Paul Jones. He writes it J. P. Jones.

My cousin's name is Walter Henry Stratton. He writes it W. H. Stratton.

My father lives in Boston, Massachusetts. He writes these words Boston, Mass.

My cousin lives in Chicago, Illinois. He writes these words Chicago, Ill.

In the foregoing, for what does **J.** stand? **P.**? **W.**? **H.**? **Mass.**? **Ill.**? These are abbreviations. Notice that each closes with a period.

Definition: A letter or letters and a period used for a word form an **abbreviation**.

Learn to spell the word which each of the following abbreviations represents; then write the abbreviations:

Names of Days.

Sun.	Sunday.
Mon.	Monday.
Tues.	Tuesday.
Wed.	Wednesday.
Thurs.	Thursday.
Fri.	Friday.
Sat.	Saturday.

Names of Months.

Jan.	January.
Feb.	February.
Mar.	March.
Apr.	April.
Aug.	August.
Sept.	September.
Oct.	October.
Nov.	November.
Dec.	December.

Names of States.

Ala.	Alabama.
Cal.	California.
Conn.	Connecticut.
Fla.	Florida.
Ill.	Illinois.
Ind. Ter.	Indian Territory.
Ia.	Iowa.
Ky.	Kentucky.
La.	Louisiana.
Mass.	Massachusetts.
Mich.	Michigan.
Miss.	Mississippi.

N. C.	North Carolina.
N. H.	New Hampshire.
N. Y.	New York.
O.	Ohio.

Names of Persons.

Thos.	Thomas.
Wm.	William.
Geo.	George.

Titles or Occupations.

A. B.	Bachelor of Arts.
Agt.	Agent.
Capt.	Captain.
Col.	Colonel.
Dr.	Doctor.
Esq.	Esquire.
Gen.	General.
Hon.	Honorable.
Lieut.	Lieutenant.
M. D.	Doctor of Medicine.
Messrs.	Gentlemen.
Mr.	Mister.
Mrs.	Mistress.
P. M.	Postmaster.
Prof.	Professor.
Prin.	Principal.
Rep.	Representative.
Rev.	Reverend.
Sec.	Secretary.
Supt.	Superintendent.
Treas.	Treasurer.
Wp.	Worship.

Miscellaneous.

Acct.	Account.
A. D.	{ Anno Domini (in the year of our Lord).
A. M.	Ante-Meridian.
Am.	American.
A. or Ans.	Answer.
B. A.	British America.
bbl.	barrel or barrels.
B. C.	Before Christ.
Bro.	Brother.
Co.	County or Company.
C. G. D.	Collect on Delivery.
Com.	Committee.
D. C.	District of Columbia.
do.	ditto.
doz.	dozen.
Dr.	Debtor.
e. g.	for example.
etc.	<i>et cetera</i> (and so forth).
E.	east.
ft.	foot or feet.
h'dk'fs.	handkerchiefs.
i. e.	<i>id est</i> (that is).
Ins.	Insurance.
inst.	instant.
int.	interest.
Jr.	Junior.
Leg.	Legislature.

M.	{ Meridian (noonday), One Thousand.
mo.	month.
Mt.	Mountain.
N. B.	<i>Nota bene</i> (note well).
No.	Number (<i>proper noun</i>).
num.	number (<i>common noun</i>).
N.	north.
P. S.	Postscript.
P. M.	{ Post-Meridian (in the afternoon).
P. O.	Post-office.
pp.	pages.
R. R.	Railroad.
S.	south.
U. S. A.	{ United States of America.
"	United States Army.
U. S. N.	United States Navy.
viz.	namely.
W.	west.
1st	first.
2d	second.
3d	third.
4th	fourth.
22d	twenty-second.
113th	{ one hundred thir- teenth.
1001st	one thousand first.

Law: An abbreviation should begin with a capital letter if the word for which it stands, used in the same place, would begin with a capital letter.

The word **Miss** is not an abbreviation. Do not place a period after it.

Lesson XVII.

Quotations.

"O, my pretty butterfly!" said Johnny, as he ran rapidly across the yard, "you will soon be caught."

Johnny did not see the log that lay just ahead of him.

"Did you catch him, Johnny?" asked his little companion, tauntingly.

Johnny answered, rather tartly, "No."

"Butterflies are pretty things," said Frank.

"Yes, but they are hard to catch," replied Johnny, quietly.

Select from the above what was said by the boys.

What is there to show that these words are not those of the writer?

Definition: Words or sentences taken from another and used in writing or speaking are **quotations**.

Laws: Borrowed words or sentences should be enclosed by **quotation-marks**, to show that they are not original with the author.

A quoted sentence or a reply, or exclamation that takes the place of a sentence, should begin with a **capital letter**.

"Come right along, Jennie; the board is safe," called Mary to her sister.

"I am afraid to cross," said Jennie, as she stepped timidly on the narrow board.

Before she had gone many steps the board tipped, and she cried, in a frightened voice, "O dear, I am falling!"

The board did not prove a "safe" one to Jennie.

"Can you reach my hand?" said a ragged little boy who came running up to them. He soon drew her out upon the dry ground.

Laws: A sentence, or a reply or exclamation that takes the place of a sentence, occurring after words not quoted, is united to them by **a comma**.

A sentence, or a reply or exclamation that takes the place of a sentence, occurring before words not quoted, is united to them by **a comma**, except when the quotation ends with an exclamation- or an interrogation-point.

Lesson XVIII.

Poetry.

THE CHILDREN'S HOUR.

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations
That is known as the children's hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall-stair,
Grave Alice and laughing Allegra,
And Edith with golden hair.

A whisper, and then a silence ;
Yet I know by their merry eyes
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall,
By three doors left unguarded
They enter my castle wall.

They climb up into my turret
O'er the arms and back of my chair ;
If I try to escape they surround me :
They seem to be everywhere.

They almost devour me with kisses,
Their arms about me entwine,
Till I think of the bishop of Bingen
In his Mouse-Tower on the Rhine.

Do you think, O blue-eyed banditti,
Because you have scaled the wall
Such an old moustache as I am
Is not a match for you all ?

I have you fast in my fortress,
And will not let you depart,

But put you into the dungeon
In the round-tower of my heart.

And there will I keep you for ever—
Yes, for ever and a day,
Till the walls shall crumble to ruin,
And moulder in dust away.

—*H. W. Longfellow.*

In what form is this composition?

Definitions: A peculiar form of composition used for fanciful or beautiful expression of thought is **poetry**.

Other composition is **prose**.

Rhyme is the recurrence of like sounds at certain intervals.

Poetry in which there is a recurrence of **like sounds** at the close of certain lines rhymes.

Poetry that does not rhyme is **blank verse**.

A number of lines making a set, or expressing a thought, is a **stanza**.

With what kind of letter does the first word of each line of poetry begin?

Law: The first word of each line of poetry begins with a **capital letter**.

Lesson XIX.

Names of the Deity.

“Another day its course has run,
And still, O God, Thy child is blest;
For Thou hast been by day my Sun,
And Thou wilt be by night my Rest.

“Sweet sleep descends mine eyes to close;
And now, while all the world is still,
I give my body to repose,
My spirit to my Father’s will.”

In the preceding poem, what words are the names of Deity?
What words stand for names of Deity?
With what kind of letter does each begin?

Law: Any name of Deity, and any word standing for the name of Deity, should begin with a **capital letter**.

Look at the headings of all the lessons you have learned.

With what kind of letters do they all begin?

Law: Titles and all important words of the subject of a lesson should begin with **capital letters**.

Lesson XX.

The Comma.

I see a slate, and a knife, and a top, and a hoop.

Notice that in this succession of particulars the particulars have like relations to the word **see**.

The word **and** is used to show this like relation; but the word **and**, repeated so frequently, has an unpleasant sound.

In speaking the sentence it is customary to omit the word **and**, and to make a slight pause after each particular, except the one before the last.

As written language should represent spoken language as nearly as possible, the word **and** is omitted and a comma

is inserted, that the reader may more readily understand what is written.

I see a slate, a knife, a hoop and a top.

The knife is used for cutting, paring and whittling.

Law: In writing a succession of particulars having like relations, the word **and**, except between the last two particulars, is omitted, and **a comma** is used in its place.

I have a small and hard and good ball.

This is a succession of particulars describing the ball.

The word **and** should be omitted, and a comma inserted in its place.

I have a small, hard, good ball.

The tiger is a large, wild, fierce animal.

Exceptions to the Law: When several particulars having the same relation are used to describe, and are joined directly to the word described, the word **and** is omitted in every case, and **a comma** is put in its place.

Give the reason for the use of the comma in the following:

He has horses, cattle and sheep in one lot.

Men, women and children stare, cry out and run.

Oliver Goldsmith's style of writing is noted for its simplicity, sweetness and strength.

Some of his best works are *The Deserted Village*, *The Traveler* and *The Vicar of Wakefield*.

Prescott has won a wide circle of friends by the serenity, cheerfulness and purity of his personal character.

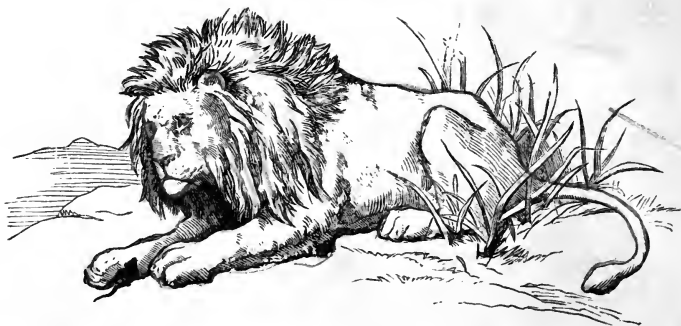
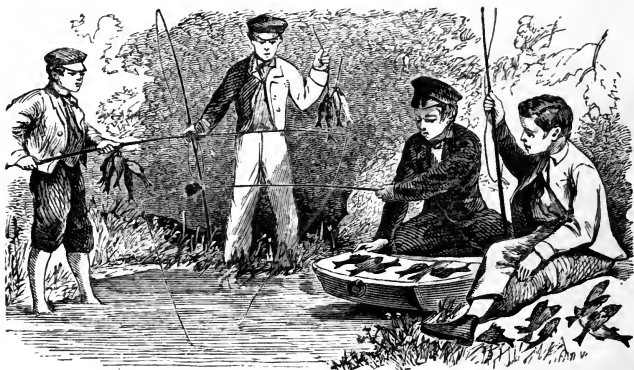
Insert commas below, where they are needed, and give your reasons :

A great many landscapes, sketches, portraits, drawings, water colors, pencilings, and works in crayon were exhibited.

The Memorial Building at Philadelphia is of iron, granite and glass.

There is something to add, to alter or to regret.
Empires rise, flourish and decay.

Drill.





Write six sentences suggested by each of the foregoing pictures, each of which shall contain a succession of particulars, three under the law and three under the exception.

Lesson XXI.

The Comma (Continued).

The night air, balmy and sweet, came up from the valley.

“Poor Arnold, dying of hunger, panting with thirst, hugs the rough rock frantically.”

In the first sentence, to what are the adjectives **balmy** and **sweet** related?

What is used to show the relation between these adjectives and the word they qualify?

In the second sentence, to what are the adjectives **dying** and **panting** related?

What is used to show the relation between these adjectives and the word they qualify?

Notice that these adjectives are placed after the word they qualify.

Law: When an adjective is placed after the word which it qualifies, **a comma** is used to show the relation existing between the two.

Give the reason for the use of the comma in the following:

He wrote to the king of Spain, supplicating him for aid.

They whiled away the time, gathering flowers and singing songs.

He was taken to the place of execution, bound on a cart, accompanied by a priest and escorted by numerous soldiers.

Then the thoughts of men, nobler, braver and purer than he, rose in his mind.

“Like a cradle, rocking, rocking,
Silent, peaceful, to and fro—
 Like a mother's sweet looks dropping
 On the little face below—
Hangs the green earth, swinging, turning,
 Jarless, noiseless, safe and slow,
 Falls the light of God's face, bending
 Down and watching us below.”

Insert commas below, where they are needed, and give your reasons:

The room, opening from the parlor, was next examined.

“Think of him, reckless, thriftless, vain,—if you will—but, merciful, gentle, generous, full of love and pity.”

His friend, sitting down by his bedside, remained with him half an hour.

“Plump little baby-clouds,
Dimpled and soft,
Rock in their air-cradle
Swinging aloft.”

Lesson XXII.

The Comma (Continued).

John has a ball and James, a bat.

The second part of the preceding sentence means, James has a bat.

The word **has** shows the relation of the word **James** to the word **bat**.

In speaking the sentence the word **has** may be omitted and a slight pause made after the word **James**.

In the written sentence the omission is indicated by the comma.

The great fire in Chicago, Illinois, occurred October 8, 1871.

Chicago, Illinois, means Chicago in Illinois.

October 8, 1871, means October 8 of 1871.

Law: A relation word is frequently omitted if the relation is easily understood.

In writing, such omission is indicated by the comma.

Give the reason for the use of the comma, and tell what words are omitted, in the following:

“Little moments make an hour;
 Little thoughts, a book;
 Little seeds, a tree or flower;
 Water-drops, a brook;
 Little deeds of faith and love
 Make a home for you above.”

The one is a German and the other, a Frenchman.
 The gardener planted the beans here, the peas there.
 The little girl played the piano, and the boy, the violin.

It occurred January 9, 1875.

Cotton, sugar-cane and rice are raised in the Southern States and the grains, in the Northern States.

Punctuate the following sentences, and give your reason in each instance:

He shipped the rice to New York, the cotton to Lowell.

The telegram was sent from Cincinnati, Ohio, April 14, 1881.

He stole the marbles and his brother, the dominos.

When, right go ahead.

I sent the letter to John Ray. 347 Sixth Street, Nashville, Tennessee.

The preceding law is observed in writing letters.

When one writes a letter it is desirable to state where he is

and when he writes; so he gives the name of his town and the name of his State:

(Place.) *Carbondale, Illinois,*
(Time.) *February 13, 1881.*

(Place.) *250 Broadway, N. Y.,*
(Time.) *June 6, 1882.*

153 Wabash Avenue,
Chicago, Ill.,
May 4, 1882.
representing

Lesson XXIII.

The Comma (Continued).

John, do you see that large eagle on the cliff?
Where are you going, Mary, in so great haste?

In the preceding sentences, **John** and **Mary** represent the persons addressed.

Law: The word or words representing a person or thing addressed are joined to the rest of the sentence by a comma or commas.

Drill.

Charles, go to the bookcase and bring me Macaulay's *History of England*.

William, close the door and take your seat.

Lesson XXIV.

The Comma (Continued).

The elephant (the largest of land-animals) has a kind disposition.

Notice that the expression, "the largest of land-animals," explains the word **elephant**.

Iron (the most useful metal) is found in the United States.

What is the office of the expression, "the most useful metal"?

Ney (one of Napoleon's marshals) was the son of a poor tradesman.

What words are explanatory?

What connects the part of the sentence used for explanation with the part explained?

Law: A part of a sentence introduced for explanation is connected with the rest of the sentence by a comma or commas.

Give the reason for the use of the comma in the following:

H. W. Longfellow (an American poet) was born in 1807.

The duck (a web-footed bird) belongs to the Order, Lamellirostres.

Pekin, a city in China, is larger than New York.

Jamestown, the first permanent English settlement in America, is situated on the James River in Virginia.

Prof. Morse, the inventor of the telegraph, died in 1872.

In the following sentences, insert commas where they are needed, and give your reasons:

March, the third month of the year, is often very cold.

Charles I., an English king, was beheaded in 1649.

The tadpole, or polliwog, becomes a frog.

The petals of the daisy, day's eye, close at night.

New York, named from the duke of York, was settled by the Dutch in 1623.

The same law applies to the complimentary closing of a letter before the signature; as,

Yours truly,

John Smith.

Your obedient servant,

E. A. Ferry.

Affectionately yours,

Julia Eaton.

When the complimentary address of a letter consists of two or more parts, the parts are united by a comma, according to this law ; as,

E. H. Harmon, Esq.,

Dear Sir:

Miss Clark,

Dear Friend:

Miller & Sencenbaugh,

Aurora, Ill.,

Gentlemen:

Lesson XXV.

The Comma (Continued).

In these strange migrations, one bird acts as leader.

The natural way to state this is: One bird acts as leader in these strange migrations.

Do you see the difference in form between the two statements?

After he had slept about half an hour, he awoke again.

What words in the above sentence are not in their natural order?

How are they united with the rest of the sentence?

Words not written in their natural order are said to be transposed.

Law: A transposed part of a sentence is united with the rest of the sentence by a comma.

Give the reason for the use of the comma in the following sentences :

Offended and proud, he left the command.

"After struggling bravely for self-defence, France at length found her savior in the young Corsican."

Of the scenery along the Hudson, many speak with enthusiasm.

For emphasis, many words are printed in *italics*.

Drill.

▷ The children went home, when school was dismissed.

▷ They have a half-holiday, on Wednesday.

▷ The owl seeks its prey, after dark.

▷ It cannot see well, in the bright sunshine.

▷ It sits among the branches or in the hollow of a tree, during the long summer days.

Transpose and punctuate the preceding sentences.

Write five sentences suggested by this picture, with one or more elements out of their natural order. Punctuate each properly.





Write five sentences suggested by this picture, with one or more elements out of their natural order. Punctuate each properly.

Punctuate the following sentences:

- One day, John found a box of beads belonging to his sister.
- Far in the distance, the light of the burning village was seen.
- In the dead of the night, the three men made their escape.
- When a tree is sawed across the trunk, layers like rings appear.
- In India along the Ganges River, the white poppy is raised.
- After long heavy rains, some rivers become so high that they overflow their banks.

Lesson XXVI.

The Comma (Continued).

I, but not he, am to go.

Mary, but not her brothers, was in the wrong.

The first sentence means, "I am to go, but he is not to go."

The second sentence means, "Mary was in the wrong, but her brothers were not in the wrong."

What is the subject of the verb **am** in the first sentence?

What is between the verb and its subject?

What unites the verb with its subject?

What is the subject of the verb **was** in the second sentence?

What is between the verb and its subject?

What unites the verb with its subject?

Law: A verb and its subject separated by a sentence, or by words representing a sentence, are united by a **comma** placed before the verb.

If the relation word **but** is omitted, a comma is used to show the relation.

Remember it is I, not he, whom you accused.

This sentence means, "Remember it is I whom you accused; remember it is not he whom you accused."

What is the antecedent of the pronoun **whom**?

What is between the pronoun and its antecedent?

What unites the pronoun with its antecedent?

Law: A pronoun and its antecedent separated by a sentence, or by words representing a sentence, are united by **commas** placed before and after the separating words.

Give the reason for the use of the comma in the following sentences:

He soon discovered that Mary but not her play-mates, was in the garden.

She told Henry but not his sisters, to go.

The boys, but not their father, were to sail in the small boat.

He soon saw that it was I, not my friend, whom he had injured.

It was the house, not the barn, that was burned.

Lesson XXVII.

The Semicolon.

The elephant has a large, broad head and a long, flexible trunk and two long, heavy tusks and a large awkward body.

This is a succession of particulars, each of which is elaborated or described, and you will notice that the elaboration of each particular requires the use of the comma; as, "large, broad head."

The mutual relation of these elaborated particulars is shown by the word **and**; but it is better to omit the word **and** and supply **a semicolon**, except between the last two particulars, where **the comma** and the word **and** are used.

The elephant has a large, broad head; a long, flexible trunk; two long, heavy tusks, and a short, thin tail.

The hat has a low, round crown; a narrow rolling brim, and a broad satin band.

The lioness, when hungry, will watch noiselessly for her prey; spring upon it when least expected; seize it with her massive jaws; carry it to her den,

and, in company with her mate and whelps, feed upon it at will.

You will notice that the above is a series of particulars that have like relations to the word **lioness**, and that this mutual relation is shown by the **semicolon**.

Law: In a succession of particulars, one or more of which are described or explained at some length, the connection is shown by the **semicolon**, except between the last two particulars, where the **comma** and the word **and** are used.

Give the reasons for the use of the semicolon in the following:

A bit of dry, brown bread; a half cup of milk, and a small, partly-decayed apple formed his meal.

There were no mean, stinging accusations in these letters; no angry, defiant threats, and no unreasonable demands.

He heard a low, deep growl; then a soft, catlike tread, and could even feel the hot breath of the animal upon his cheek.

"American nationality has made the desert to bud and blossom as the rose; quickened to life the giant brood of useful arts; whitened lake and ocean with the sails of a daring, new and lawful trade, and extended to exiles, flying as clouds, the asylum of our better liberty."

"A man cannot speak to his son but as a father; to his wife but as a husband; to his enemy but upon terms; whereas a friend may speak as the case requires."

“One step and then another,
And the longest walk is ended;
One stitch and then another,
And the largest rent is mended;
One brick upon another,
And the highest wall is made;
One flake upon another,
And the deepest snow is laid.”

God hath a presence, and that you may see
In the fold of the flower, the leaf of the tree;

In the sun of the noonday, the star of the night;
In the storm-cloud of darkness, the rainbow of light;

In the waves of the ocean, the furrows of land;
In the mountain of granite, the atom of sand.

Turn where ye may, from the sky to the sod,
Where can ye gaze that ye see not a God?

—*Eliza Cook.*

Punctuate the following sentences:

The squirrel has a round head, slender body covered with fur, long, bushy tail, four toes on each fore foot, and five toes on each hind foot.

Under Washington a republican government was established, the credit of the country restored, and the money of the treasury doubled.

Write four sentences, each of which shall contain a succession of elaborated particulars, suggested by the following pictures:



fox



rabbit

Lesson XXVIII.

The Semicolon (Continued).

Mr. Ames sells many kinds of fruit; as, apples, pears, peaches, plums, grapes and melons.

Notice that the words **apples**, **pears**, etc., particularize

the kinds of fruit, and that the word **as** introduces the particulars.

A few nouns are used only in the singular; as, asparagus, licorice, bravery, learning.

The plurals of some nouns are made by adding a syllable not ending in **s**; for example, child, children, ox, oxen.

Canals are used not only as water highways but for irrigation; that is, for watering the fields so that plants shall grow better.

In the above sentences, what words introduce the illustrations?

What mark is placed before the words which introduce the illustrations?

Law: Place a semicolon before **as, viz., to wit, namely, e. g., for example, i. e. and that is,** when they introduce examples or explanations.

Use the proper marks of punctuation in each of the following sentences, and give your reasons:

We know three of the robbers, namely, Jones Pearsons and Rice.

A singular verb should be used with a singular subject, *e. g.* One of the boys is lame.

Some words are delightful to the ear, as, Ontario golden oriole aurora.

There are three railroad routes from the Mississippi Valley to the Pacific Coast, viz., Northern Pacific Central Pacific and Southern Pacific.

The earth's surface is composed of two parts, namely, land and water.

Lesson XXIX.

The Colon.

The parts of a flower are as follows : calyx, corolla, stamens and pistils.

Notice that the succession of particulars in the above sentence is formally introduced by the words **as follows**.

Explain the use of the comma in the following :
Dear, gentle, patient Nell was dead.

In the above sentence, what word introduces the illustration?
What mark precedes the illustration?

The first sentence should read thus: The robin is a well-known bird.

What word introduces, and what mark precedes, the illustration in the above sentence?

Law: Illustrations or a succession of particulars formally introduced by the words **as follows**, **following** or **thus** are preceded by the **colon**, showing their mutual and subordinate relation to what precedes.

In letter-writing, the colon is used between the complimentary address and the body of a letter.

Law 3 for the use of the comma would apply here, but that the address is usually so formal, and what is said after it so long and subject to so many divisions, that a more significant punctuation-mark seems necessary.

(See lessons on "The Comma.")

Lesson XXX.***The Caret.***

In writing a letter every word should be written correctly.

A word has been omitted in the above.

When a word has been omitted in writing, the omitted word should be written just above the place in which it belongs (unless the whole be rewritten for the sake of making the correction). The place in which it belongs is indicated by a little mark (^) called **the caret**.

In writing a letter every word should ^{be}
^ written correctly.

Never put off till to-morrow ^{what}
^ you can do to-day.

Neither the captain ^{nor}
^ the sailors were saved.

The Parenthesis.

In the above paragraph in fine print, study the meaning of the part enclosed in these marks (), which are called **parentheses**.

Note also the following:

“Montrose (James Grahame) was made marquis of Montrose.”

My Uncle Toby (clever soul!) was sitting by the fire.

“Oh, I remember (about the remotest thing I can remember) that low seat and the friendly teacher.”

When John first saw the Scythia (that was the vessel's name), he was filled with delight.

Lesson XXXI.

The Hyphen.

It frequently happens in writing that it is necessary to begin a word so near the end of a line that it must be finished at the beginning of the next line. When this is the case the word should be separated only between syllables, and this separation should be indicated by a little mark (-) called **the hyphen**.

Columbus died in ignorance of the real grandeur of his discovery.

The noble Brutus hath told you Cæsar was ambitious.

The Atlantic rolls between us and any formidable foe.

Leonidas, the brave Spartan hero, gallantly defended the narrow pass.

The Indians, before they declare war, hold a solemn council.

The hyphen is also used between the parts of a compound word. It should be used, however, very sparingly. Very few compound words require its use.

Lesson XXXII.

Letter Forms.

In writing letters, it is desirable to be very explicit.

Study form and have an eye to beauty and symmetry.

If you have but little to say, put it in the middle of the page, and not at the top or at the bottom.

Leave a narrow margin at the left of the page.

Bloomington, Illinois,

April 9, 1882.

My Dear Mother:

Your very welcome letter, etc.

* * * * *

* * * * *

* * * * *

Your affectionate daughter,

Nettie.

Mobile, Alabama,

Dec. 9, 1884.

Mrs. Helen Read,

Dear Madam:

* * * * *

* * * * *

* * * * *

Yours truly,

Florence Ford.

Madison, Wisconsin,

Jan. 16, 1883.

A. H. Forune, Esq.,

Dear Sir:

* * * * *

Very respectfully,

James Field.

Richmond, Virginia.

Sept. 12, 1882.

My Dear Jennie:

* * * * *

As ever, your friend,

Julia Mills

Business letters especially should contain nothing unnecessary to an understanding of what is wanted, and in them it is better to use figures, or both words and figures, for expressing numbers.

Sometimes the address of the person writing the letter is added to the signature. In many cases one's occupation should be named after the signature.

Racine, Wisconsin,

April 25, 1884.

Chas. Gossage & Co.,

106-110 State St.,

Chicago, Ill.

Gentlemen:

Please send us by Am.

Ex., C.O.D.,

5 yds. Blk. Silk, Sample No. 7.

6 yds. Brocade Silk, " " 2.

3 yds. Fringe, to match No. 2.

8 yds. Blk. Satin Ribbon, No. 9.

4 doz. Small Jet Buttons.

Respectfully,

C. S. Hart & Co.

Springfield, Illinois,

March 16, 1882.

Cowperthwait & Co.,

Philadelphia.

Gentlemen:

*Please send
me, for examination with reference to
introduction, a specimen copy of
Monroe's Fourth Reader,
Monroe's Practical Speller,
Warren's Primary Geography.*

*I enclose P.O. Order for \$1.40,
the cost as per your price list.*

Yours truly,

*Charles Grant,
Teacher of Public School.*

In directing envelopes, do not crowd the address near the top or the bottom or to one side.

Write the name of the post office and the State distinctly. If the town be a small one, write also the name of the county, if you know it.

Remember that your first object is to be understood; your next object, to economize space and time.

Study the following models:



*N. S. Schell, M. D.,
1802 Chestnut St.,
Philadelphia,
Pa.*

*Miss Minnie Thomas,
45 Harvard St.,
Worcester,
Mass.*

*Rev. Joseph Smith,
Elgin,
Kane Co.,
P. O. Box 774. Ill.*

Choice of Words.

Your friend came last night; for the present, he is staying with my brother.

This train does not stop between here and Troy.

The one-o'clock train stops at Station No. 6, but does not stay longer than three minutes.

To stop means to cease motion.

To stay means to remain an indefinite time in a place after stopping.

We sometimes hear expressions like the following:

Mr. Jones is stopping at the Sherman House.

Frank Brown stopped over night with his cousin.

Are these expressions correct? Give the reason.

Fill each blank with a form of **stop** or **stay**:

1. With whom will your friend stay in Boston?
2. Will he stay in the city long enough to visit Bunker Hill Monument?
3. The train stops at Station No. 27, and stays long enough for the passengers to eat dinner.
4. Why did you not stay over night in Chicago?
5. At what hotel did you stay while you were in Philadelphia? _____

"I love to go to school," said Martha.

"You mean you like to go to school, or you enjoy going to school," said her mother.

“Why can’t I say, ‘I love to go to school’?”

“**Love** and **like** are not synonyms, and one should never be used for the other. **To like** means **to be pleased with in a moderate degree; to enjoy**. **To love** means **to be pleased or delighted with, or to have affection for, or attachment to, some person or object**. One may love his home, his country; the truth and honor, as well as his friends; but he likes the amusements which he enjoys and the food which he eats.”

“I understand you,” said Martha. “It is wrong for me to say, ‘I love to study arithmetic and geography;’ ‘John loves to play ball, and Mary loves to dance.’ I will study the meanings of **love** and **like**, and try to use them correctly.”



Write ten sentences suggested by this picture, using the forms of **love** and **like**.

Your cousin will sail for Europe next week, and purposes to write as soon as he reaches London.

He intends to visit many important places while abroad. He has calculated the expense, and thinks it will be about one thousand dollars.

"He has calculated the expense" means *He has counted or computed the cost.*

To intend means **to decide upon something to be accomplished; to purpose.**

To calculate means **to reckon, to count or to compute**, and cannot be correctly used to express intention or purpose.

Fill each blank :

1. He did not ~~intend~~ to say anything to injure you.
2. He ~~intend~~ to see you yesterday.
3. If we had ~~calculated~~ the cost, we would not have taken the trip.
4. They ~~intend~~ to go in the next steamer.

I think James is an honest boy, and I will consider the proposition which you have made.

He has considered the question, and thinks Paul's proposition is the best.

All things considered, he thinks it will be better for you to remain where you are.

To consider means **to think carefully or seriously; to ponder.**

Before passing an opinion upon an important subject, you ask for time to **consider** the question.

Think and **consider** are not synonyms.

Do you ever hear expressions like the following?—

He has thought about the matter, and considers Frank a good boy for the place.

He considers her ^{capable} competent to fill the position.

Are the expressions correct? Give the reason.

Fill each blank:

1. We ~~think~~ ^{think} only of the bright side, and do not stop to ~~con~~ ^{consider} the evils which may come.
2. Do not act hastily, but take time to ~~con~~ ^{consider} your course.
3. He has ~~con~~ ^{considered} your claims, and ~~thinks~~ ^{thinks} your chance is good.
4. Do you ~~think~~ ^{think} Miss Gray is competent to teach the school?
5. He does not ~~think~~ ^{think} it is best for you to remain here.



Write ten sentences suggested by this picture, using the forms of **think** and **consider**.

To talk or write correctly, it is necessary for one to know the forms of the verbs which he uses.

Many persons make mistakes in using the forms of the verbs **plead** and **prove**.

The forms of these verbs are :

Present Forms.	Past Form.	Complete Form.
plead pleads	pleaded	pleaded
prove proves	proved	proved

Fill each blank with a form of one of the foregoing verbs :

1. The prisoner pleaded guilty.
2. The boy proved with his father.
3. The report has been proved to be false.
4. The will was proved to be lawful.
5. The lawyer pleaded the case in favor of the defendant.
6. The boy was found guilty and sentenced to five years' imprisonment.
7. He has solved the problem, and found that the answer in the book is wrong.

There is no authority for the forms **proven** and **plead** to express completed action.

The forms of **hang** are :

Present Forms.	Past Form.	Complete Form.
hang hangs	hung or hanged	hung or hanged

If taking life by means of hanging is meant, then the form **hanged** is preferred.

The prisoner will be hanged next week.

"If my work were done, I would go to the lecture this evening" means *My work is not done; therefore it is impossible for me to go.*

"If the book were at home, I would bring it to you" means *The book is not at home; therefore I cannot bring it.*

If he were I, he would do the same thing.

If Queen Victoria were here, she would be delighted.

"If the book is on the table, you may take it" means *The book may be on the table, or, There is a possibility of its being there.*

"If it rains to-morrow, I shall not go" means *It may rain, or, There is possibility of its raining.*

If he goes to Chicago to-morrow, he will get the book for you.

Notice in the foregoing sentences that when anything impossible or highly improbable is supposed, a singular subject takes a plural verb.

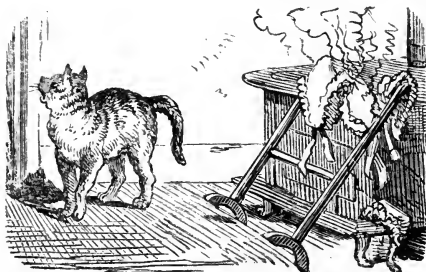
Fill each blank :

1. If she ~~is~~ here, she would call to see you this evening.

2. If he _____, he will call.

3. If her dress _____ done, she would wear it to-morrow.

4. If I _____ she, I would not go.



Write five sentences suggested by this picture, making suppositions.



Write ten sentences suggested by this picture, making **suppositions**.

The lion is a dangerous animal.

Many of our wild animals are dangerous.

It is dangerous to go among wild animals.

You would dislike very much to be with an insane person, for you do not know what one who is insane may do. He may be a dangerous person.

A person who is sick and has become weak is not likely to become dangerous, although he may be in danger.

Dangerous means **attended with danger**; **unsafe**.

Do you ever hear questions like the following asked of a person who is sick?—

“Is he ^{as I am} dangerous?” “Did you know that they considered him ^{the dangerous} dangerous?”

What do the foregoing questions mean?

Are they right? Give the reason.

“My brother is sick. He has a very bad cold,” said John.

Is a cold ever good? What should John have said?

“John’s conduct is contemptible” means *John’s conduct is such that it excites contempt.*

You have a contemptuous opinion of anything that excites contempt.

Contemptuous means **expressing disdain or scorn.**

Contemptible means **deserving of disdain or scorn.**

From the likeness in sound, **contemptible** is often used for **contemptuous.**

Is it right to say, “You have a **contemptible** opinion of him”? Give the reason.

A plentiful harvest prevents a famine.

Apples are plentiful at this season of the year.

The price of wheat is low because there was a plentiful crop last year.

Money is plentiful, and can be obtained at a low rate of interest.

The adjective **plentiful** means **abundant; sufficient for every purpose.**

There is plenty of wheat for flour.

The noun **plenty** means **abundance**; **enough** and **to spare**.

Do not use **plenty** as an adjective; it is not a synonym of **plentiful**.

Do you ever hear expressions like the following?—

Money is plenty. Oranges are plenty.

Are they right? Give the reason.

He is somewhat better to-day.

She is somewhat tired, and should rest before she goes to the lecture.

You will find some water in the pail.

She put some sugar on your plate.

To what is **somewhat** related in the first sentence? in the second?

To what is **some** related in the third sentence? in the fourth?

Is it right to use **some** in the first and second sentences instead of **somewhat**? Give the reason.

Mary is as tall as her sister.

She is not so tall as her brother.

You are as proud as he is.

She is not so proud as you are.

Ralph is not so good as Otto.

In the foregoing sentences, notice that **as** is used for affirming and **so** for denying.



Write ten sentences suggested by this picture, using **as** and **so**.

James was the only boy who went out at recess.

He paid me only a dollar.

Frank went only to Chicago.

He only prepared the lesson; he did not recite it.

He laughs only when he is pleased.

He skates not only gracefully, but skillfully.

Did your sister make pies and cake for the picnic?
She made only cake.

Sarah only is the girl who is absent.

He cannot sing; he can only play.

Maud not only plays, but sings.

To what is the word **only** related in each sentence?

Transpose the word **only** in each sentence, and notice the change of meaning made by the transposition.

Study the meaning of the word **only**, and use it in several sentences.

He went all over the town to find you.

The disease will spread all over the city.

Where did he go to find you? What part of the town? To what is **all** related in each sentence?

Say, "Over all the town." Give the reason.

Relation words are of much importance in the construction of sentences. Many a sentence loses its beauty and force by the improper use of a relation word.

I think you will find Louise in the parlor.

She went from the sitting-room into the parlor.

John looked into the parlor, but did not find her there.

Perhaps she is in her room.

Into is used in expressing the idea of passing from the outside to the inside; as, "James went into the church:" of going beyond the surface; as, "The boy looked into the book:" of changing a substance from one form or state to another; as, "Ice is changed into water, and water into vapor."

In means **within** or **surrounded by**.

The girl walks in the room. She walked from one room into another.

The bird flew about in the room, but it flew into the cage.

Notice that **into** is used after verbs expressing motion tending toward an object or a place.

In is used after verbs of motion within circumscribed limits.

The relation words **at** and **to** are not always used correctly. Study their uses in the following sentences:

Anna goes to school with her brother. She is at school to-day. She will go home at four o'clock. She remained at home yesterday while her mother went to the fair.

Miss Smith looked at you, and asked you to point out St. Louis on the map.

The boy pointed the gun at the bird. James shot at the bird.

Notice that **to** is used in the foregoing sentences after verbs expressing motion tending toward a place or an object.

Notice that **at** is used to express the relation of presence in place, time or direction.

One may go to a place; may be at a place; may look at a person or an object; may point at a place or a thing; or may point out a place on a map.

One never points **to** an object: he points **at** it or **toward** it. Give the reason.

“The apple is between the oranges” means *There is an orange each side of the apple.*

“The apple is among the oranges” means *There are more than two oranges with the apple*

New York is between Boston and Philadelphia.

You will find the picture among the books on the table.

Notice that **between** is used in speaking of two, and **among** in speaking of more than two.

The money was divided between the boys.

The money was divided among the boys.

How many boys are meant in the first sentence? in the second? Give the reasons.

What is the difference between the two?

In the foregoing sentence, it is incorrect to use **in** for **between**. Give the reason.

Mary and Anna differ entirely from each other.

This book differs from that book.

My ring is different from yours.

"Mary and Anna differ entirely from each other" means *Mary and Anna have unlike or opposite opinions, or, The opinions of one are not like the opinions of the other.*

"This book differs from that book" means *This book is unlike that book.*

"My ring is different from yours" means *My ring is unlike yours.*

To differ means **to be of unlike or opposite opinions; to disagree.**

Do not say **differ with** or **different to**. Give the reasons.

Fill each blank :

1. William fell from the bridge not the water.

2. There is a quarrel between the two.

3. This book is different from that.

4. He boards at the Palmer House.

5. These plants differ from each other.

6. The boy and the girl go to school.

Unnecessary words are sometimes used. Such words take much from the beauty and strength of one's language.

Where is he going to?

He has more friends than you think for

They presented their father with a watch.

The committee carefully investigated into all the circumstances.

This is equally as good.

He has no desire at all to do the work.

He left no property at all for his family.

Read the foregoing sentences, and omit the words **to**, **for**, **with**, **into**, **as** and **at all**.

Are these words necessary? Give the reason.

One day John and James were playing with their marbles.

James picked up two of the marbles and exclaimed, "O, John! see! These marbles are both alike."

James meant, "These marbles are alike."

When you say two objects are alike, you compare them; you mean one is like the other.

Both means **the two taken together**.

To be compared they must be taken separately.

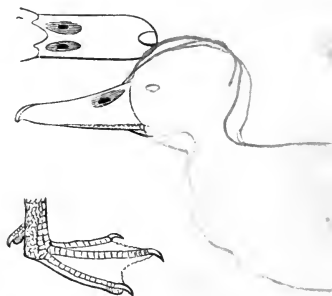
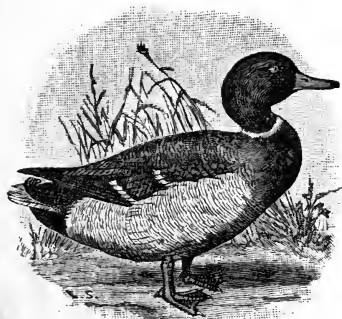


Write ten sentences suggested by the above pictures, using **both**, **differ** or **different**.

PART II.

COMPOSITION.—DESCRIPTION.

Composition I.



THE DUCK.

The duck is a bird of medium size, with a body shaped somewhat like a boat and covered with soft, downy feathers.

It has a narrow head and a broad, flat bill. Its neck is short and slender. The wings are rather small and the tail is short. Its legs are placed far back on the body and are widely separated. The three front toes of each foot are united by a web. The hind toe is free and is slightly elevated.

The duck is fitted for swimming, by the shape and the covering of its body, and also by the position and structure of its legs and feet, and it spends much of its time on the water.

I wish you to write a description of the duck.

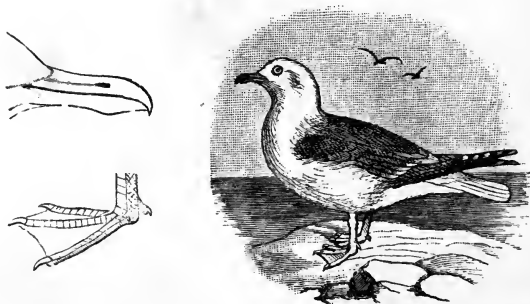
You will be helped in your work by noticing the points in the description given. Look at the picture, then carefully read the description again, and note as follows:

1. Size, shape and covering.
2. Head and its parts.
3. Neck.
4. Wings.
5. Tail.
6. Legs, feet and toes.
7. Habits—how known.

Before you try to describe an object you should select for your description the points which will best represent the object to the mind of him who listens.

You will be helped further if you will adopt some order in giving the points that you have selected to talk about. Note the order above. A careful selection of the points, and a careful arrangement of the points selected, aid alike the speaker and the listener, the writer and the reader.

Composition II.



Look at the picture and answer the questions on the next page; then write a description of the gull.

THE GULL.

1. *What is the size and general shape of this bird?*

2. *What is the character of its covering?*

3. *What is the size and shape of the head?*

4. *What is the size, and what the shape, of the bill?*

5. *What kind of wings and tail has the gull?*

6. *What kind of legs has the gull, and where are they placed?*

7. *What kind of feet has the gull?*

It will be helpful to present to view the selected points before the work of writing is begun. The following is suggested:

Topical Outline.

Description of the Gull	{	GENERAL APPEAR- ANCE	{ Size Shape, Covering, Color.
		PARTS	{ Head and parts, Neck, Wings, Tail, Legs, feet, toes.
		HABITS	{ How known.

Composition III.**THE HAWK.**

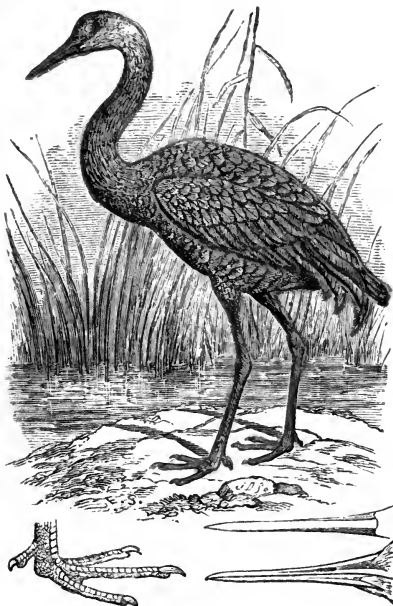
Write a description of the hawk, referring to the picture and following the given outline.

Topical Outline.

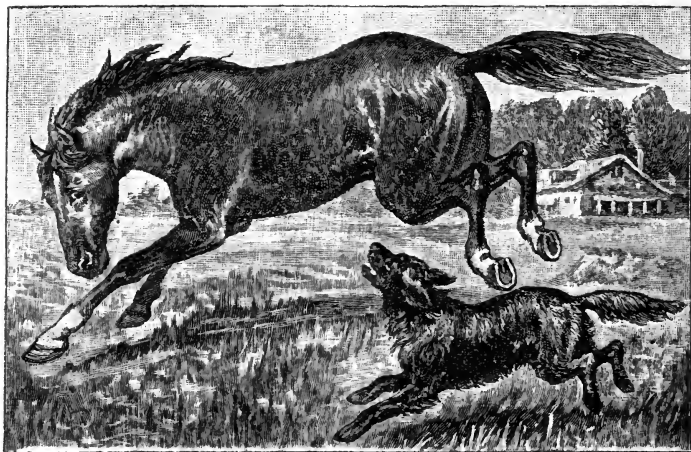
Description of the Hawk	{	GENERAL APPEAR- ANCE	{	Size, Shape, Covering, Color.		
		PARTS		{	Head { Shape, Eyes, Bill;	
						Neck, Tail, Legs, feet.

Composition IV.**THE CRANE.**

Write a description of the crane, referring to the picture and making an outline before beginning to write.

**Composition V.****THE ROBIN.**

Write a description of the robin, referring to the picture and making an outline before beginning to write.

Composition VI.**THE HORSE.**

The horse is a beautiful animal, having a long, graceful body covered with fine, short hair.

It has a slender, shapely head; large, dark eyes; and small, pointed ears. The neck is long and slender, and along the upper part of it grows a mane of long, coarse hair. Its legs are slender and its hoofs are solid. The tail is composed of long, coarse hair.

Write a description of the horse pictured above.

Before writing this description, note the following points that have been selected, and the order in which these points are presented:

1. General appearance, shape, covering.
2. Head, eyes, ears.
3. Neck, mane.
4. Legs, feet.
5. Tail.

Composition VII.

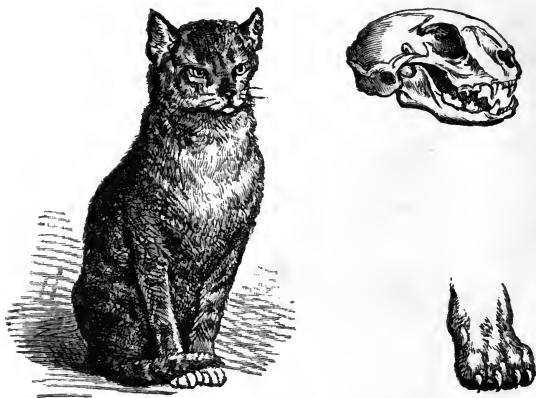
Write a description of the reindeer, looking at the picture and answering the questions asked below.

THE REINDEER.

1. *What is the size of the reindeer? its general appearance? the character of its covering?*
2. *What is the size of the head?*
3. *What is the size, and what the shape, of the horns?*
4. *What is the shape of the muzzle?*
5. *What is the shape of the neck?*
6. *What kind of legs has the reindeer?*
7. *What kind of feet?*
8. *What kind of tail?*

Topical Outline.

Description of the Reindeer	{	GENERAL APPEAR- ANCE	{	Size, Shape, Covering.
		PARTS		Head { Size, Horns, Muzzle ; Neck, Legs, Feet, Tail.

Composition VIII.**THE CAT.**

Write a description of the cat, referring to the picture and making an outline before beginning to write.

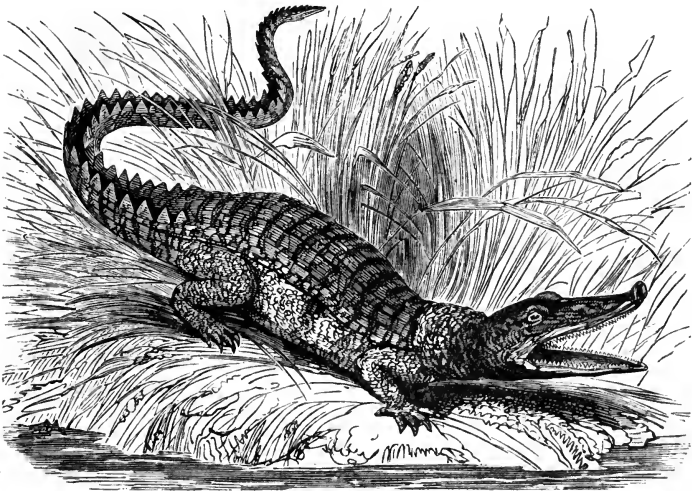
Composition IX.



THE BEAR.

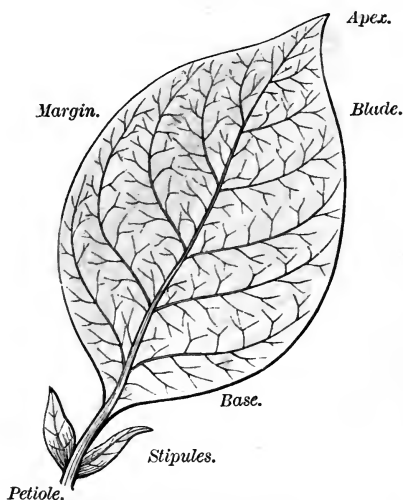
Write a description of the bear, referring to the picture and making an outline before beginning to write.

Composition X.



THE ALLIGATOR.

Write a description of the alligator, referring to the picture and making an outline before beginning to write.

Composition XI.**THE QUINCE LEAF.****A DESCRIPTION OF A QUINCE LEAF.**

This picture represents the leaf of the quince tree.

It is a simple, broadly-ovate, net-veined leaf. The principal veins are arranged on each side of the mid-rib, like the plume of a feather on each side of the shaft. For this reason it is said to be feather-veined.

The blade has an acute apex, an entire margin and a pointed base. The petiole is of medium length. At the base of the petiole are two leaf-like parts called stipules.

The leaf is smooth and glossy; the under surface is a lighter green than the upper surface.

The leaves of the quince are arranged alternately on the stem.

Study the foregoing description, and compare it with the following outline. In all the work on plants, the pupils should procure the specimens if possible and study them, following the outlines.

Outline.

A LEAF	{	Name,
		Kind,
		General shape,
		Venation,
		Apex,
		Margin,
		Base,
		Petiole,
		Stipules,
		General appearance,
		Arrangement on the stem.

Study the foregoing outline, and write a description of each of the following leaves.

Composition XII.

(DATA IN ORDER.)

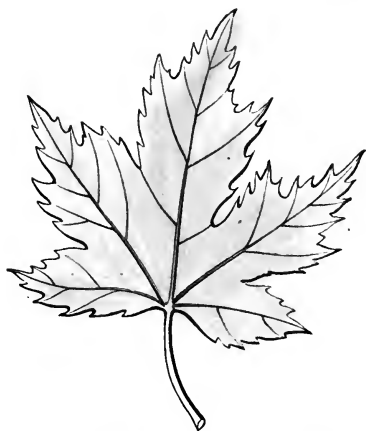
Simple, ovate-lanceolate,
feather-veined; acute apex,
serrate margin, rounded base;
petiole; stipules; smooth,
polished; alternate.



THE PEAR LEAF.

Composition XIII.

(DATA IN ORDER)



THE MAPLE LEAF.

Simple, five-lobed, radiate-veined; acuminate apex, recurved base, margins of the lobes serrated, apex of each lobe acuminate; sinuses acute; petiole; exstipulate; silvery-white, downy underneath; opposite.

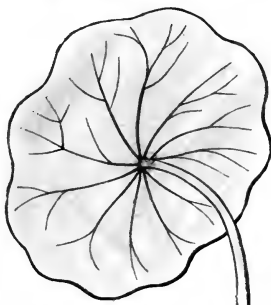
Composition XIV.

(DATA IN ORDER.)

Simple, oblong, lobed, feather-veined; acute, truncate, lobes slightly toothed, apex of each lobe acute, sinuses rounded; petiole; deciduous stipules; smooth, glossy; alternate.



THE OAK LEAF.

Composition XV.**THE NASTURTIUM LEAF.**

(DATA NOT IN ORDER.)

Alternate, roundish, simple, wavy, peltate or shield-shaped, exstipulate, radiate-veined, petiole, smooth.

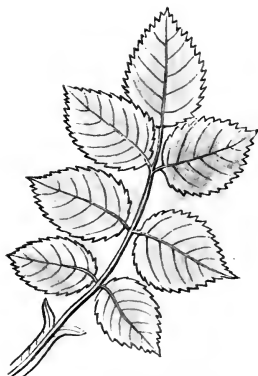
Composition XVI.**THE PASSION-FLOWER LEAF.**

(DATA NOT IN ORDER.)

Radiate-veined, lobed, simple, sinuses, petiole, stipules, cordate or heart-shaped, alternate, entire, smooth, obtuse.

Composition XVII.

(DATA NOT IN ORDER.)

**THE ROSE LEAF.**

Feather-veined, leaflets, oval, obtuse, acute, serrate, stipules, pale, downy beneath, alternate, compound, petiole.

Composition XVIII.

(DATA NOT IN ORDER.)

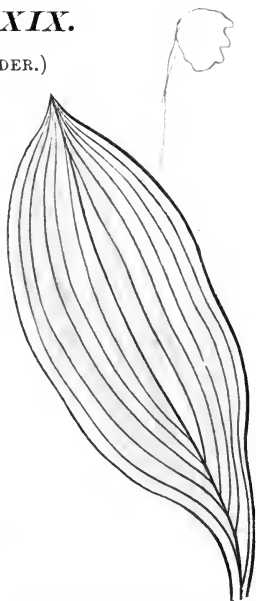
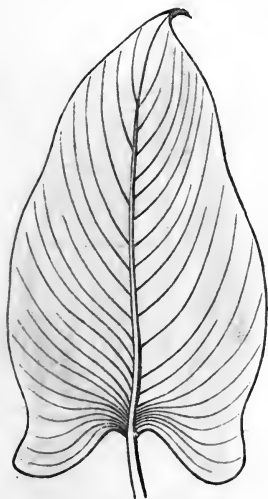
Smooth, covered with a fine white powder beneath, compound, leaflets, acuminate, pointed, lanceolate, radiate-veined, serrate, large, petiole.

**THE VIRGINIA CREEPER.**

Composition XIX.

(DATA NOT IN ORDER.)

Simple, oblong, parallel-veined, veins extending from base to apex, petiole, long, sheathing, petioles of leaves rolled one within the other, so as to appear like a stalk, not attached to a stem, grows directly from the bulb, smooth, glossy.

LILY-OF-THE-VALLEY
LEAF.

THE CALLA LEAF.

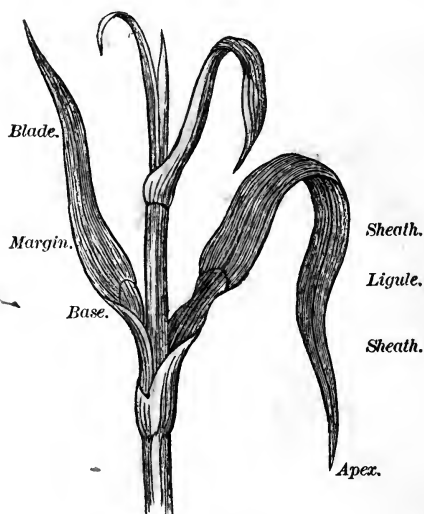
Composition XX.

(DATA NOT IN ORDER.)

Simple, lanceolate, parallel-veined, halberd-shaped, petiole, long, sheathing, acuminate, entire, exstipulate, smooth, glossy, veins extending from midrib to margin.

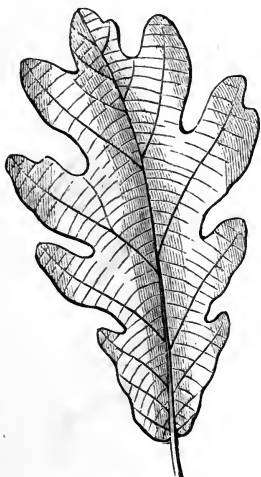
Composition XXI.

(DATA NOT IN ORDER.)

**GRASS BLADES.**

Simple, parallel-veined, linear, acute, entire, sheathing, sheath opens on the side opposite the blade, ligule.

Compositions XXII. and XXIII.

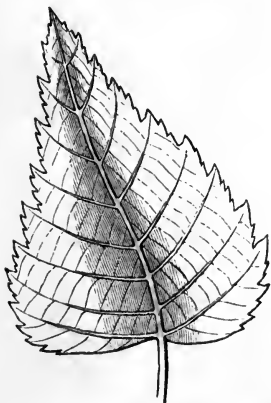


THE OAK LEAF.

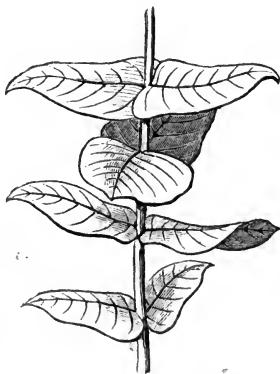


THE BLACKBERRY LEAF.

Compositions XXIV. and XXV.

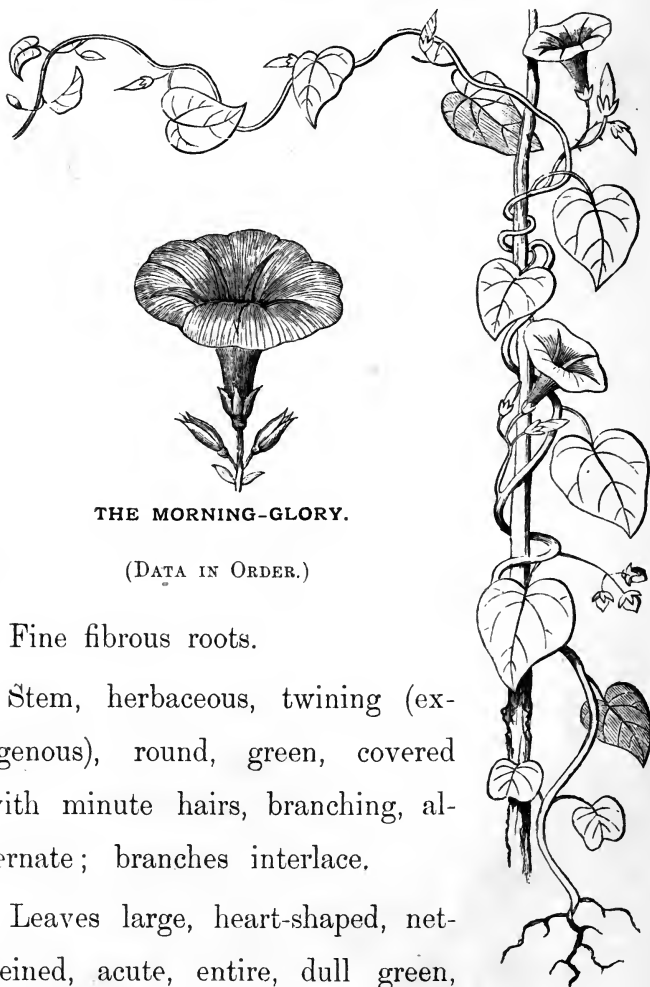


THE WHITE BIRCH LEAF.



THE HONEYSUCKLE LEAF.

Write a description of each of the leaves on this page.

Composition XXVI.**THE MORNING-GLORY.**

(DATA IN ORDER.)

Fine fibrous roots.

Stem, herbaceous, twining (exogenous), round, green, covered with minute hairs, branching, alternate; branches interlace.

Leaves large, heart-shaped, net-veined, acute, entire, dull green, alternate.

Flowers large, slender-tubed funnels, purple, pink,

blue, white, veined and shaded with a deeper hue, monopetalous, polysepalous, solitary or in clusters of three or five; opens in the morning.

Write a description of the morning-glory.

Plan of Composition.

Study this plan for the description of a plant.

Procure the plant if possible and study it before writing.

A Plant	INTRODUCTION	{ Name, Size.
	ROOT	{ Kind.
	STEM	{ Kind, Nature, Structure; Shape, Color, Mode of branching.
	LEAVES	{ See Outline, page 85.
	FLOWERS	{ Size, Shape, Color. Parts { Corolla, Calyx. Arrangement on the stem.

Composition XXVII.**THE BUTTERCUP.**

(DATA NOT IN ORDER.)

Root, a bulb; meadows and pastures; stem, herbaceous (exogenous), erect, hairy, round, green; a foot high; leaves, divided, parted, cleft, toothed, feather-veined, alternate; flowers, solitary, large, polypetalous; May, June; petals, round, wedge-shape at the base; monosepalous, cleft; glossy, deep yellow.

Write a description of the buttercup.

Composition XXVIII.

THE LILY.

(DATA NOT IN ORDER.)

Herb; perennial; root, a scaly bulb; stem, herbaceous, erect (endogenous); leaves, linear-lanceolate, parallel-veined, sessile, alternate.

Flowers, large, showy, bell-shaped, spreading and recurved; calyx leaves, colored; spotted.

Write a description of the lily.

Composition XXIX.**THE FUCHSIA.**

(DATA NOT IN ORDER.)

Roots, fibrous; stem, woody, erect, smooth, brown; leaves, smooth, opposite, toothed, ovate; flowers, showy, drooping; calyx, tubular, funnel-form, colored; petals, purple, white, red.

Write a description of the fuchsia.

Composition XXX.**DRUMMOND PHLOX.**

(DATA NOT IN ORDER.)

Fibrous roots; stem, erect, round, hairy, herbaceous, annual (exogenous); flowers, showy, delicate, red, white, pink, purple, clusters; corolla, flat, and round at the top, with a long tube; leaves, lanceolate, entire, sessile, alternate, feather-veined; grows from twelve to fifteen inches high.

Write a description of Drummond phlox.

Composition XXXI.**THE CINQUEFOIL.**

(DATA NOT IN ORDER.)

Perennial; herb; fibrous roots; leaves, compound; leaflets, obovate, wedge-form, toothed toward apex, alternate, exstipulate, petiole; stem, trailing on the ground, producing runners, herbaceous, hairy; flowers, polypetalous; petals, roundish; calyx, cleft, solitary; found in grass in dry fields.

Write a description of the cinquefoil.

Composition XXXII.**CATCHING MINNOWS.**

This picture represents two little girls watching their brother catch minnows.

The boy, with his pantaloons rolled up above his knees, and his hat pushed back, is standing in the water near some rocks. He is drawing a small net out of the water, and leans forward with an eager look upon his face, as if anxious to find out how many fish he has caught. The smaller girl is standing on one of the rocks in front of him. She is bending over a large rock, so that she can look into the net. One hand rests on the top of the rock

and the other is raised as if she were saying, "There! you've caught them."

The larger girl, who stands on a rock at the right of the boy, is waiting to receive the fish in a small covered basket. She also seems to be much interested in the work, as she leans forward watching the net very intently. She holds her basket in front of her and has one hand on the lid, ready to raise it as soon as the fish are caught.

In the distance, beyond the children, is seen the opposite bank of the stream.

The picture is very natural, and as one looks at it he becomes interested in the success of the children, and wishes himself there to join in the sport.

Write a description of the picture given above.

Note the following points that have been selected, and the order in which they have been arranged, before writing the description :

1. Subject of the picture.
2. Location of the scene.
3. Position of the boy.
4. Description of the boy.
5. Position of the smaller girl.
6. Description of the same.
7. Position of the larger girl.
8. Appearance of the same.
9. Surrounding objects.
10. Effect of the picture.

Composition XXXIII.**PLAYING SOLDIER.**

Write a description of this picture, following the given outline.

Topical Outline.

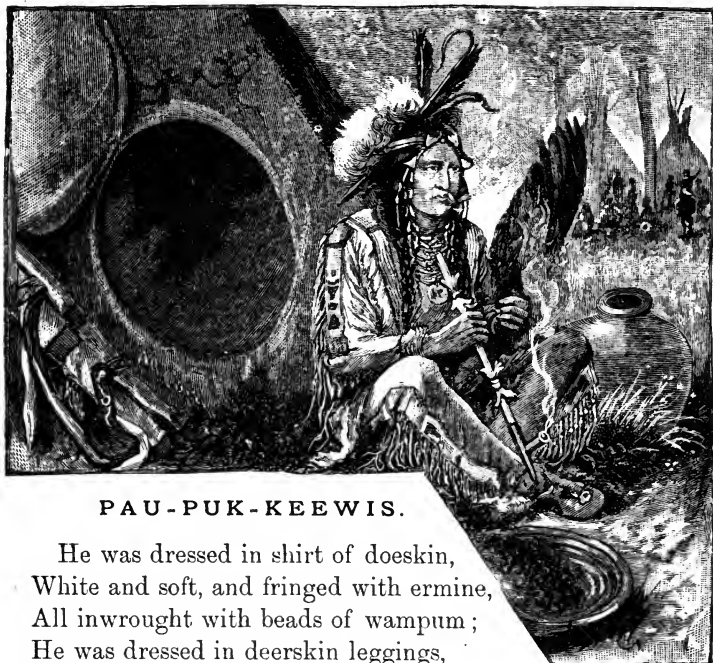
Description of a Picture ("Playing Soldier")	SUBJECT OF PICTURE.		
	LOCATION OF SCENE.		
	PRINCIPAL FIGURES	CHIL- DREN	{ Size, Position, Occupation.
		BEAR	{ Size, Position, Occupation.
		WOMAN	{ Position, Appearance.
	SURROUND- ING OB- JECTS	{ Wagon, Chair.	

Composition XXXIV.

Name the subject of this picture and write a description of it, selecting the points and arranging them in the form of an outline before beginning to write.

Composition XXXV.

Name the subject of this picture and write a description of it, selecting the points and arranging them in the form of an outline before beginning to write.

Composition XXXVI.**PAU-PUK-KEEWIS.**

He was dressed in shirt of doeskin,
White and soft, and fringed with ermine,
All inwrought with beads of wampum ;
He was dressed in deerskin leggings,
Fringed with hedgehog quills and ermine,
And in moccasins of buckskin,
Thick with quills and beads embroidered.
On his head were plumes of swan's down,
On his heels were tails of foxes,
In one hand a fan of feathers,
And a pipe was in the other.

Barred with streaks of red and yellow,
Streaks of blue and bright vermilion,
Shone the face of Pau-Puk-Keewis.
From his forehead fell his tresses,
Smooth, and parted like a woman's,
Shining bright with oil, and plaited,
Hung with braids of scented grasses.

— *H. W. Longfellow.*

Notice the points the author has selected for this description, and the order in which he has arranged them, as represented in the following outline:

Topical Outline.

Description of Pau- Puk-Keewis	CLOTHING	Shirt, Leggings, Moccasins,	Of what com- posed, Trimmings.
		Ornaments	
	APPEARANCE	Face, Hair.	Plumes, Fan, Pipe.

After reading the above poem, read the transformation of it, following the given outline as you read:

PAU-PUK-KEEWIS.

Pau-Puk-Keewis was dressed in the richest of Indian clothing. His white, soft shirt, made from the skin of the doe, was adorned with beads of wampum and fringed with ermine. His leggings were of deerskin, and along the outer side of each was a trimming of ermine and quills of the hedgehog. His feet were covered with buckskin moccasins, which were thickly embroidered with beads and quills, and on the backs of which were fastened foxes' tails. On his head he wore plumes made of swan's down. He held in one hand a fan composed of feathers, and in the other a pipe.

The face of Pau-Puk-Keewis, which was painted with many colors—red and yellow, blue and vermilion—shone brightly. His long, smooth, well-oiled hair was parted in the middle and plaited, and it hung from his forehead with braids of scented grasses.

Composition XXXVII.**THE HOUSE IN THE MEADOW.**

It stands in a sunny meadow,
 The house, so mossy 'and brown,
 With its cumbrous old stone chimneys,
 And the gray roof sloping down.

The trees fold their green arms around it—
 The trees a century old—
 And the winds go chanting through them,
 And the sunbeams drop their gold.

The cowslips spring in the marshes,
 The roses bloom on the hill,
 And beside the brook in the pasture
 The herds go feeding at will.

—*Louise Chandler Moulton.*

Description of "The House in the Meadow"	{	LOCATION.	
		GENERAL APPEAR- ANCE	{ Chimneys, Roof.
		IMMEDIATE SUR- ROUNDINGS	{ Trees.
		DISTANT SUR- ROUNDINGS	{ Marshes, Hill, Brook, Pasture.

Transpose the above poem, following the given outline as you write.

Composition XXXVIII.

KING JAMES.

For royal was his garb and mien,
His cloak, of crimson velvet piled,
Trimmed with the fur of martin wild;
His vest, of changeful satin sheen,
The dazzled eye beguiled;
His gorgeous collar hung adown,
Wrought with the badge of Scotland's crown,
The thistle brave, of old renown;
His trusty blade, Toledo right,
Descended from a baldrick bright;
White were his buskins, on the heel
His spurs inlaid of gold and steel;
His bonnet, all of crimson fair,
Was buttoned with a ruby rare:

The monarch's form was middle size ;
 For feat of strength, or exercise,
 Shaped in proportion fair ;
 And hazel was his eagle eye,
 And auburn of the darkest dye,
 His short curled beard and hair.

—Walter Scott.

Description of King James	{	GENERAL AP- PEARANCE	{ Introduc- tory.
		DRESS	{ Cloak, Vest, Collar, Baldric, Buskins, Spurs, Bonnet.
		APPEARANCE	{ Form, Eye, Hair.

Transform the foregoing poem, following the given outline as you write.

Composition XXXIX.

THE PRISONER FOR DEBT.

Reclining on his strawy bed,
 His hand upholds his drooping head ;
 His bloodless cheek is seamed and hard,
 Unshorn his gray, neglected beard ;
 And o'er his bony fingers flow
 His long, disheveled locks of snow.

—J. G. Whittier.

Transform the above poem, making an outline before beginning to write.

swayed

Composition XL.**A PICTURE.**

- "A wee bit maid, with nut-brown hair
 In flossy ringlets wildly straying,
 Round azure eyes, where light and shade
 At hide and seek are ever playing.
 The sunbrown cheeks of roseate hue,
 The dimpled mouth, with lips like cherries,
 Just opened, like a fledgling bird's,
 To catch the luscious, sweet blackberries.
- "Perched on the bank with moss o'ergrown,
 Above her head the elm-boughs swaying;
 One brown bare foot peeps from the moss,
 The other in the brooklet's playing.
 The gipsy hat, with flowers crowned,
 Lies where the feathery ferns are blowing,
 Beside the shining bucket filled
 With berries heaped to overflowing.
- "The babbling brook, the azure sky,
 The tangled fen of fern and flower,
 The wee bit maid throned on the bank,
 A woodland nymph within her bower,—
 Behold the picture Nature gave
 And in her sylvan gallery hung:
 Oh, ne'er a lovelier vision fair
 From artist's brain or pencil sprung."

Transform the above poem, making an outline before writing

Composition XLI.**THE NURSERY DOLL.**

- "A very round face and a very flat nose—
 Simply a patch, of course, colored rose;
 A visage whose features are dents of blows;

Eyes that stare
With a fixed, idiotic, preposterous glare;
Limbs that hang with an awkward air
From a body decidedly worse for wear.
Length of measurement, be it said,
Two feet nothing from heel to head.
A clumsy, misshapen figure of wood,
Yet I've served my turn as a true doll should."

Transform the above poem, making an outline before writing.

Composition XLII.

THE ROOKERY.

Where is the rookery? Up near the roof,
In a little sky-parlor not quite waterproof,
Where the rain trickles in through the cracks and the seams,
And the spider-webs hang from the great heavy beams.
Up in the garret, shut off from the rest,
Is a queer little room, just as snug as a nest,
Where Bertie may tinker and hammer and pound,
And where, when he's missing, he's sure to be found.
What's in the rookery? All sorts of things:
Broom-handles, razor-straps, scissors and strings,
A sled and a wagon (both taken apart),
A horse that is harnessed and ready to start,
A drum and a trumpet, a ship without sails,
A splendid assortment of well-rusted nails,
A bank that is broken, a watch that won't go,
A mill that won't grind and a flute that won't blow,
Jackknives and marbles and ninepins and blocks,
Bottles and boxes and hammers and rocks,
Pictures and puzzles and pencils and books,
And heaps of confusion, but not any rooks.

—Muz-Muz.

Transform the above poem, making an outline before beginning to write.

Composition XLIII.**THE PRINTER-BOY TRAMP.**

His face is full of thought and dirt,
His brow's a savage scowl;
He has a wise expression on,
As solemn as an owl.
His hair has not been combed to-day:
That's easy understood;
But there's something in his eye, mother,
That's sensible and good.
His clothes are somewhat patched and torn,
His hat's the worse for wear;
He perches it upon his head
With very little care;
His shoes are rough, and bear the marks
Of many a dusty mile;
He has a monster of a foot,
A large and sun-browned hand;
But there's something in his air, mother,
Like one born to command.

— *Will Carleton.*

Transform the above poem, making an outline before beginning to write.

Composition that presents to the mind of the listener or reader a picture of an object or place is *description*.

1. Every object or place is made up of important or essential parts that are necessary to its existence as such object or place. These essential parts are subject to elaboration or are affected by incidental surroundings. Thus many minor points may be introduced that are not necessary to the existence of the object or place. The writer must be able to see and appreciate the

main or principal features of the object or place, independent of their elaborations and surroundings, before he can represent such object or place. Hence arises the first law of composition, the *Law of Selection*:

Law: Select the principal parts or features of the object to be described.

If, in the description of the picture on page 99, the writer had made too prominent the rock over which the smaller girl leans, or had made the basket which the larger girl holds one of the main features of the picture, the Law of Selection would have been violated; for these points are not essential to the existence of this picture as such picture.

2. Of course it is desirable that all of the principal features that compose the object or place be presented, else the object will not be made complete. It would be some other object, or only part of the object, and this would be something else than what was intended to be described. Hence arises another great law of composition, the *Law of Completeness*:

Law: Select for description every feature or part the omission of which would leave but a part of the object intended to be described.

If, in the description given on page 99, the writer had failed to mention the boy or the water, the Law of Completeness would have been violated, for without these parts the picture is not a complete one.

If Mr. Longfellow, in his description of Pau-Puk-Kee-wis on page 103, had omitted the description of the feet, or had failed to describe the face of the Indian, he would have

violated the Law of Completeness, for he would have described but a part of the object he set out to describe, and would have left only an imperfect picture on the mind of the reader.

Notice in the description of Pau-Puk-Keewis by Longfellow, and also in the description of King James by Scott on page 106, how perfectly this Law of Completeness has been obeyed.

3. The principal parts of an object, thrown promiscuously together, do not constitute the object. The parts must be put together in their proper relations, or the object will be not made. It must not be expected that the listener or reader is able to arrange the parts after hearing them described. The writer or speaker, while describing them, must so arrange the parts that the object described will grow in the mind of the listener or reader. Hence arises another great law of composition, the **Law of Method**:

Law: Present the selected points in such order that the reader or listener may with the least effort form a correct picture of the object described and retain the same in mind.

No one method can be given. Each writer can best follow his own method. But it is desirable that a method should be decided upon, and that the chosen method be adhered to throughout.

4. A distorted or one-sided written picture is as objectionable as a distorted or one-sided picture made with pencil or brush. A description of a picture is not symmetrical if too much attention is paid to any one selected point in proportion to its value in the picture. Hence arises another great law of composition, the **Law of Symmetry**:

Law: Elaborate the selected points proportionally.

If the writer, in describing the picture on page 99, had described in full the dress of one of the children and had failed to give due attention to the dress of the other two, the Law of Symmetry would have been violated, for the picture would then have been one-sided.

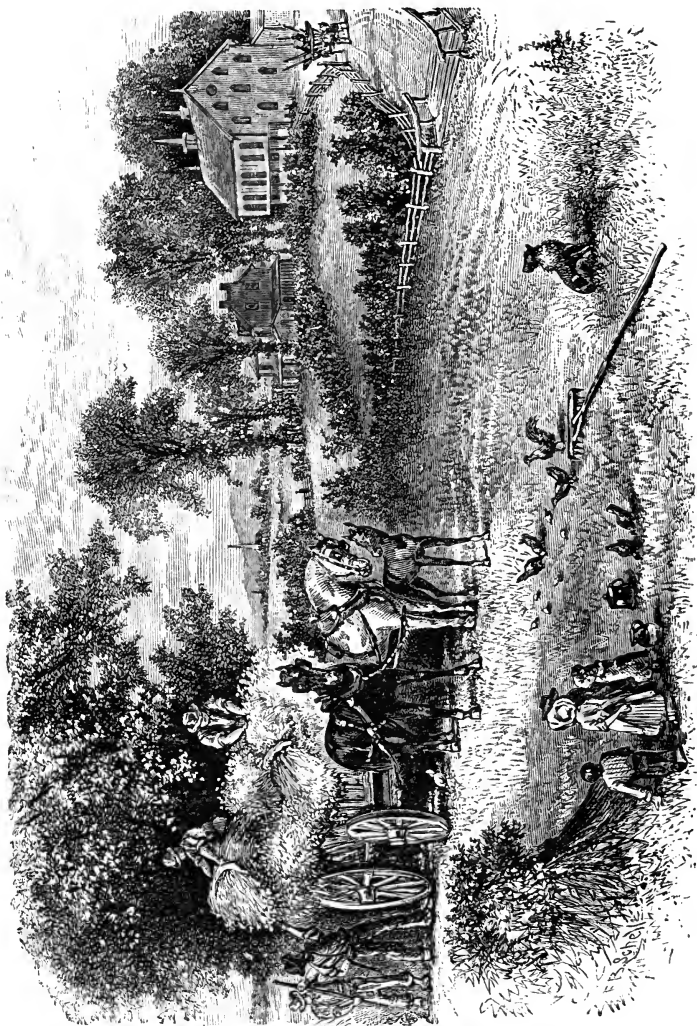
If Scott, in his description of King James on page 106, after describing the cloak as fully as he has, had simply mentioned the other articles of dress, giving us no description of the same, he would have violated the Law of Symmetry, and his description would have been a distorted one.

5. It must first be decided what the picture is to represent—that is, a subject is to be chosen—and it must be remembered at every step that the object of the composition is to make that picture. Hence arises the supreme law of composition, the **Law of Unity:**

Law: In executing the various laws of composition, make them subservient to the law of unity.

If, in the description of the picture on page 99, the writer had left a distinct impression only of the dress of the children, the Law of Unity would have been violated—that is, the subject would have been changed.

If Scott, in his description of King James on page 106, had left a distinct picture only of the cloak or of the collar, the Law of Unity would have been violated, for the subject would then have been “A Cloak” or “A Collar,” and not “King James.”

Composition XLIV.**HARVESTING.**

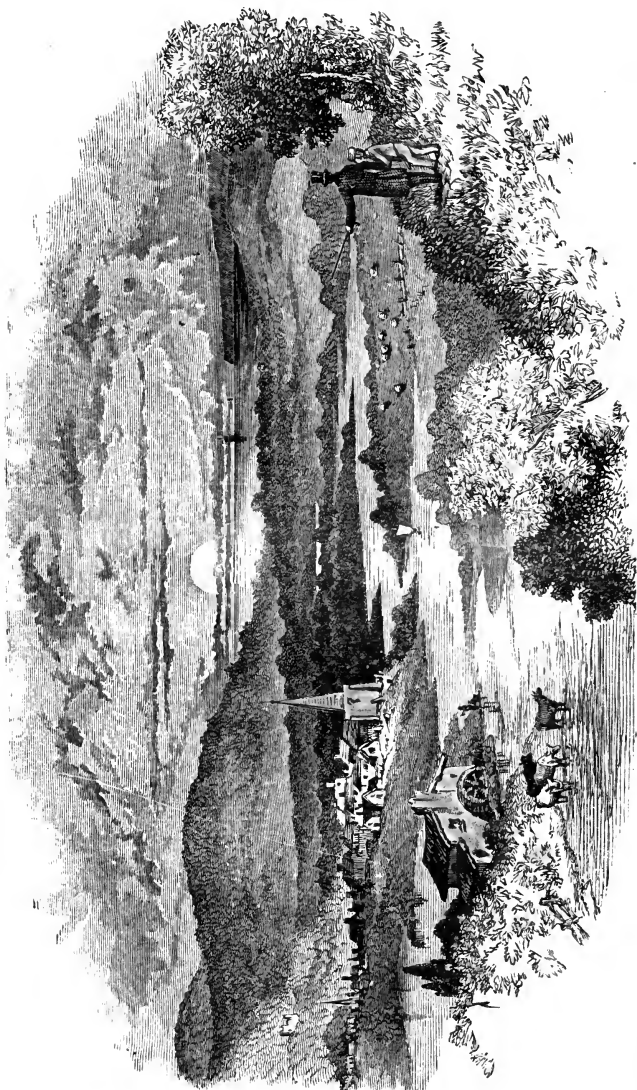
*This picture represents a harvest-scene.
In the left foreground is a large wagon on which*

several men are loading the bundles of grain. They are apparently finishing the harvest, for behind them, and beyond a clump of trees, can be seen the bare field, while before them stands but one shock. A short distance in front of the wagon are a number of children watching the men at work. They have probably brought cooling drinks, in the jugs which are near them, to the tired workmen. Near by sits the farm-dog. He too seems to be interested in the work, as he closely watches the impatient horses. In the right foreground can be seen the road leading up to the capacious barn which stands ready to receive the grain. Beyond the barn is the old farmhouse, surrounded with trees and grass-plots. In the centre background, through an opening in the trees, may be seen in the far distance the village church, and beyond this, low hills.

The whole scene is beautiful, and suggests at once the hardships and the pleasures and comforts of farm-life.

Note the following points that have been selected for this description, and the order in which they have been arranged :

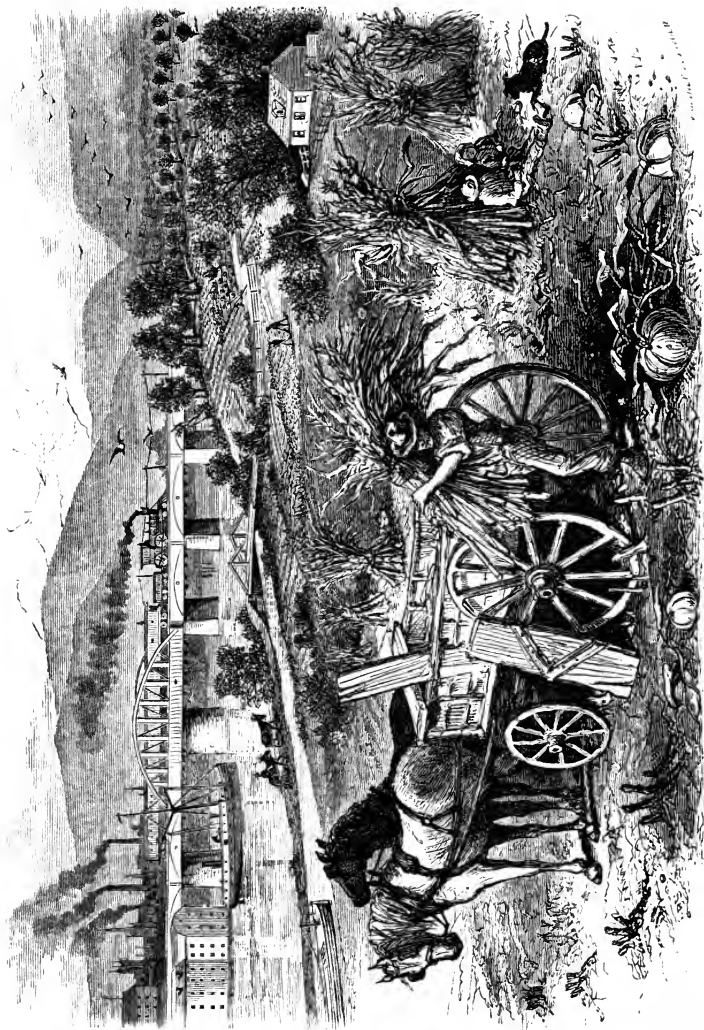
1. Subject of the picture.
2. Wagon and workmen in the left foreground.
3. What the men are doing. Reasons for the same.
4. Minor objects in the left foreground.
5. Objects in the right foreground.
6. Description of the house.
7. Objects of interest in the centre background.
8. Conclusion.

Composition XLV.

Evening	INTRO- DUCTION	Name of picture.		
		DISCUS- SION	Central Objects	Foreground { River.
	Background { Lake, Sun.			
	Objects at the Left		Foreground { Mill, Village.	
			Background { Hills.	
	Objects at the Right		Foreground { Man and boy, Pasture.	
			Background { Hills.	
CON- CLUSION	General effect.			

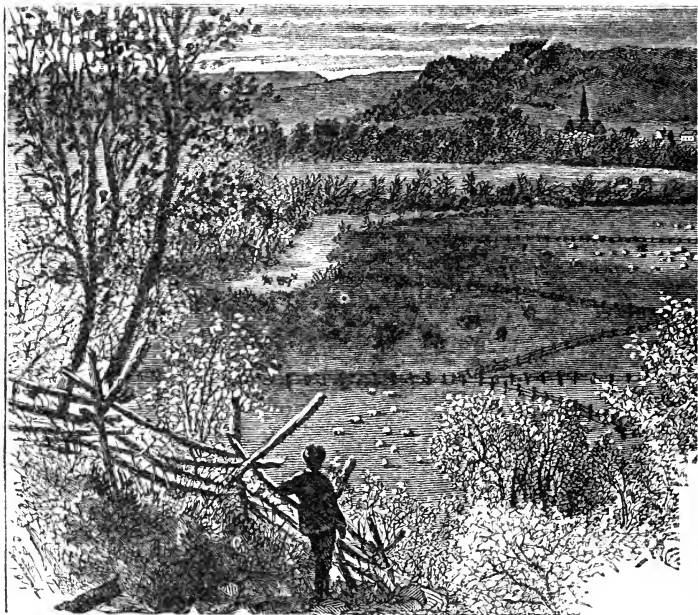
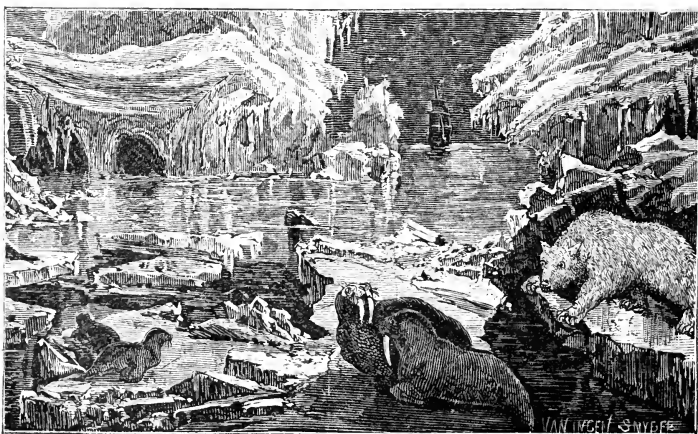
An outline for the picture on the preceding page is suggested above. Write a description of the picture, following this outline or an outline made by yourself.

On the following pages are given a number of subjects for compositions. Study these subjects carefully before writing, securing the natural object (animal or plant) when it is possible to do so. Remember that a plan (an outline) of composition is the first thing to be made.

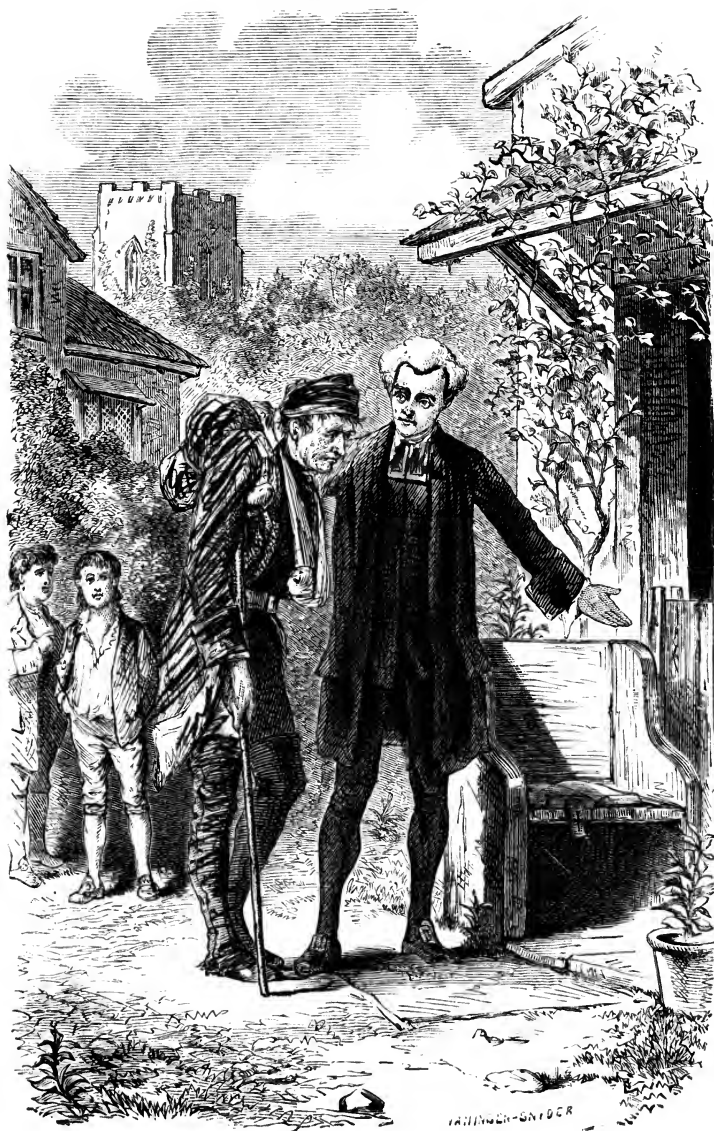
Composition XLVI.

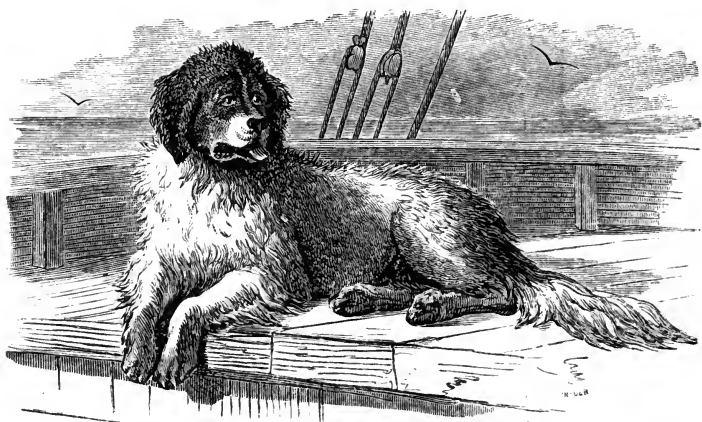
Composition XLVII.



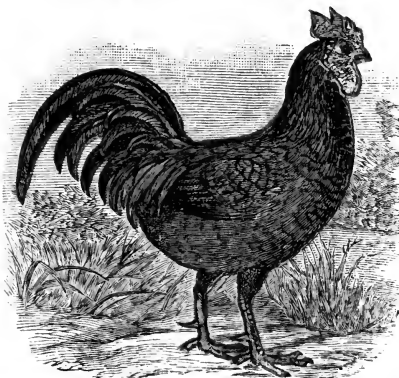
Composition XLVIII.*Composition XLIX.*

Composition L.



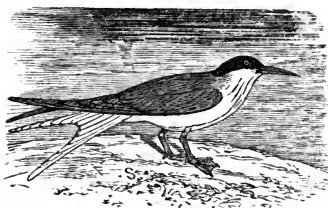
Composition LI.*Composition LII.*

Composition LIII.



THE ROOSTER.

Composition LIV.

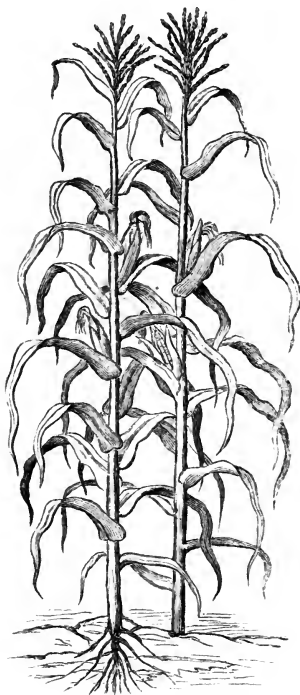


THE TERN.

Composition LV.



THE GUINEA-HEN.

Composition LVI.**C O R N .**

(DATA NOT IN ORDER.)

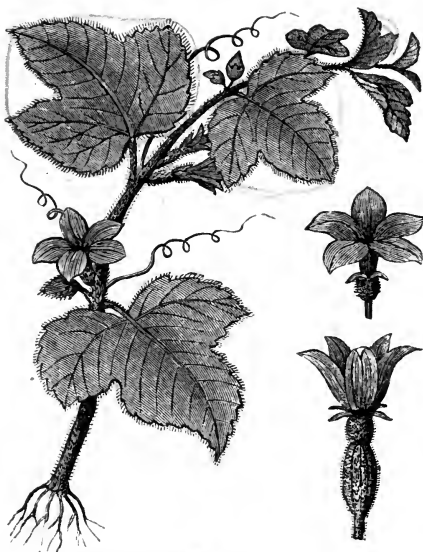
Annual; fibrous roots; stem, closed at the joints, smooth, glossy, endogenous; leaves, linear-lanceolate, alternate, acute, entire, sheathing, sheaths split on the opposite side of the stem; ligules; flowers in spikes.

Write a description of "Corn."

Composition LVII.

(DATA NOT IN ORDER.)

Vine; annual; roots, fibrous; leaves, alternate, radiate-veined, lobed, acute, entire, heart-shaped; stem, hairy, herbaceous, running, climbing, tendrils; flowers, yellow, polypetalous, monosepalous, cleft.



THE CUCUMBER.

Composition LVIII.

THE STRAWBERRY.

(DATA NOT IN ORDER.)

Stemless herbs; runners; white, clustered flowers; leaves, compound, radical, obovate-wedge-form, coarsely serrate; stipules and petiole, hairy; polypetalous; monosepalous.

Composition LIX.**LORD MARMION.**

Well by his visage you might know
He was a stalworth knight, and keen,
And had in many a battle been.
The scar on his brown cheek revealed
A token true of Bosworth field;
His eyebrow dark, and eye of fire,
Showed spirit proud, and prompt to ire;
Yet lines of thought upon his cheek
Did deep design and counsel speak.
His forehead, by his casque worn bare,
His thick mustache and curly hair,
Coal-black, and grizzled here and there—

But more through toil than age—
His square-turned joints, and strength of limb,
Showed him no carpet-knight so trim,
But in close fight a champion grim,
In camps a leader sage.

Well was he armed from head to heel,
In mail and plate of Milan steel;
But his strong helm, of mighty cost,
Was all with burnished gold embossed;
Amid the plumage of the crest,
A falcon hovered on her nest,
With wings outspread and forward breast;
E'en such a falcon, on his shield,
Soared sable in an azure field;
The golden legend bore aright,
"Who checks at me to death is dight."

—*Scott.*

*Composition LX.***THE VILLAGE OF GRAND PRÉ.**

In the Acadian land, on the shores of the basin of Minas,
Distant, secluded, still, the little village of Grand Pré
Lay in the fruitful valley. Vast meadows stretched to the
eastward,
Giving the village its name, and pasture to flocks without
number.
Dikes, that the hands of the farmers had raised with labor
incessant,
Shut out the turbulent tides; but at stated seasons the
floodgates
Opened, and welcomed the sea to wander at will o'er the
meadows.
West and south there were fields of flax, and orchards and
cornfields
Spreading afar and unfenced o'er the plain; and away to
the northward
Blomidon rose, and the forests old, and aloft on the moun-
tains
Sea-fogs pitched their tents, and mists from the mighty
Atlantic
Looked on the happy valley, but ne'er from their stations
descended.
There, in the midst of its farms, reposed the Acadian vil-
lage.
Strongly built were the houses, with frames of oak and
of hemlock,
Such as the peasants of Normandy built in the reign of
the Henries.
Thatched were the roofs, with dormer-windows; and
gables, projecting
Over the basement below, protected and shaded the
doorway.

—H. W. Longfellow.

NARRATION.

Composition LXI.

THE GRATEFUL LAWYER.

Mr. Lincoln's early athletic struggle with Jack Armstrong, the representative man of the "Clary's Grove Boys," will be remembered. From the moment of this struggle, which Jack agreed to call "a drawn battle," in consequence of his own foul play, they became strong friends. Jack would fight for Mr. Lincoln at any time, and would never hear him spoken against. Indeed, there were times when young Lincoln made Jack's cabin his home, and here Mrs. Armstrong, a most womanly person, learned to respect the rising man.

There was no service to which she did not make her guest abundantly welcome, and he never ceased to feel the tenderest gratitude for her kindness. At length her husband died, and she became dependent upon her sons. The oldest of these, while in attendance upon a camp-meeting, found himself involved in a *mêlée* which resulted in the death of a young man, and young Armstrong was charged by one of his associates with striking the fatal blow. He was arrested, examined and imprisoned to await his trial. The public mind was in a blaze of excitement, and interested parties fed the flame.

Mr. Lincoln knew nothing of the merits of this case; that is certain. He only knew that his old friend Mrs. Armstrong was in sore trouble; and he sat down at once and vol-

unteered by letter to defend her son. His first act was to procure the postponement and a change of the place of the trial. There was too much fever in the minds of the immediate public to permit of fair treatment. When the trial came on, the case looked very hopeless to all but Mr. Lincoln, who had assured himself that the young man was not guilty.

The evidence on behalf of the State being all in, and looking like a solid and consistent mass of testimony against the prisoner, Mr. Lincoln undertook the task of analyzing and destroying it, which he did in a manner that surprised every one. The principal witness testified that by the aid of the brightly-shining moon he saw the prisoner inflict the death-blow with a slung-shot. Mr. Lincoln proved by the almanac that there was no moon shining at the time. The mass of testimony against the prisoner melted away, until "Not guilty" was the verdict of every man present in the crowded court-room.

There is, of course, no record of the plea made on this occasion, but it is remembered as one in which Mr. Lincoln made an appeal to the sympathies of the jury which quite surpassed his usual efforts of the kind, and melted all to tears. The jury were out but half an hour, when they returned with their verdict of "Not guilty." The widow fainted in the arms of her son, who divided his attention between his services to her and his thanks to his deliverer. And thus the kind woman who cared for the poor young man, and showed herself a mother to him in his need, received as her reward, from the hand of her grateful beneficiary, the life of a son, saved from a cruel conspiracy.—*J. G. Holland.*

Reproduce the foregoing story in your own language, following the outline given below.

1. Events that led to an acquaintance with the Armstrongs.
2. Mr. Lincoln's stay with the Armstrongs.

3. Death of Mr. Armstrong.
4. Young Armstrong charged with the death of an associate.
5. Mr. Lincoln's action in the case.
6. The trial and result.
7. Gratitude of the Armstrongs.

Composition LXII.

THE HUNTER AND THE LION.

A hunter, while crossing a field on his way home, saw a large lion close by watching him. The hunter, having exhausted his supply of bullets, and knowing he could not escape the lion by running,



looked about for a safe hiding-place. But the field was bare and offered no protecting retreat, and the hunter soon saw that but one chance remained—that of deceiving the lion. So he crept

along the ledge of a high cliff and hid himself behind a large rock. He then took his hat and



coat and fixed them on his gun, so as to make them look like a man. As soon as the hunter saw the lion approaching he held the gun, thus dressed,



above the rock. The lion made a spring at what he supposed to be the man, leaped over the cliff where the hunter was concealed, and was dashed in pieces on the rocks below. The hunter descended

and recovered his hat and coat, but found his gun shattered in pieces. As he looked at the lifeless



form of the lion he was filled with thankfulness for his own deliverance.

THE HUNTER AND LION

{	Meeting of hunter and lion,
	Hunter's search for a place of safety,
	Secrecion of hunter,
	Arrangement of gun,
	Approach of lion,
	Death of lion,
	Recovery of hat and coat,
	Thankfulness of hunter.

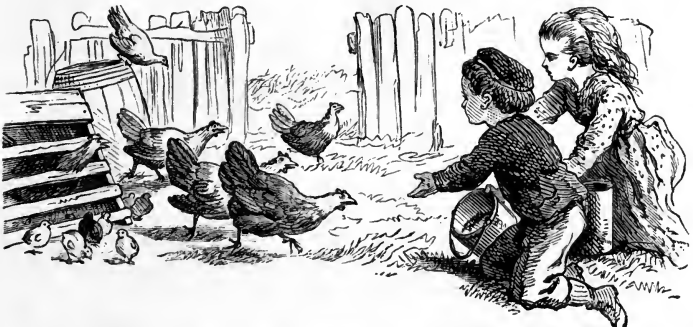
Write a reproduction of the foregoing story, referring to the pictures while writing. In writing this reproduction, you will be aided by noting the principal points that have been selected and the order in which they have been arranged, as shown in the outline.

Composition LXIII.

Write an account of the events of a day spent with your cousin, as suggested by the following pictures:



TAKING UNCLE ——— TO SEE THE WELL WE DUG.



FEEDING THE CHICKENS.



TAKING A RIDE.



FISHING.



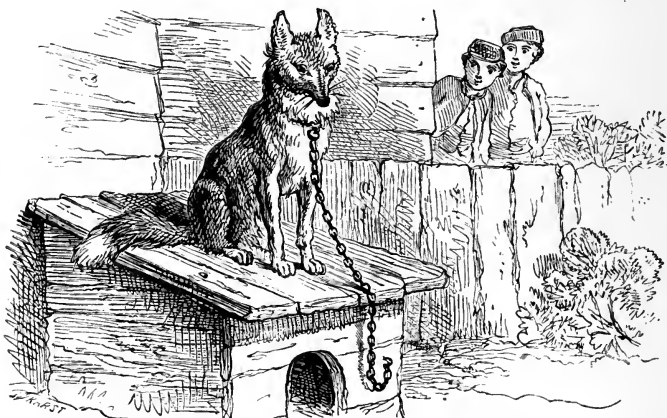
GOING HOME.



MAKING WORDS.

Composition LXIV.

Write an account of the events of a day spent with Cousin —, as suggested by the following pictures :



WE GO TO SEE "OLD JACK."



WE GO TO THE FIELD TO FLY THE KITE.



WE GO TO THE RIVER
TO FISH.



WE FIND A BOAT.



**WE GO TO THE PASTURE, CATCH THE PONIES
AND TAKE A RIDE.**

Many times an introductory remark, calling the attention of the listener or reader in some pleasant or interesting way to what you are going to say, adds embellishment to the story and helps to make it symmetrical.

A general remark in conclusion, giving the purpose of the story or naming the points of the lesson taught by the story, often adds force to what is said, and at the same time makes the composition more symmetrical.

Study carefully the two following stories, making to each an "Introduction" and a "Conclusion," as shown by the pictures.

Composition LXV.
THE NARROW ESCAPE.



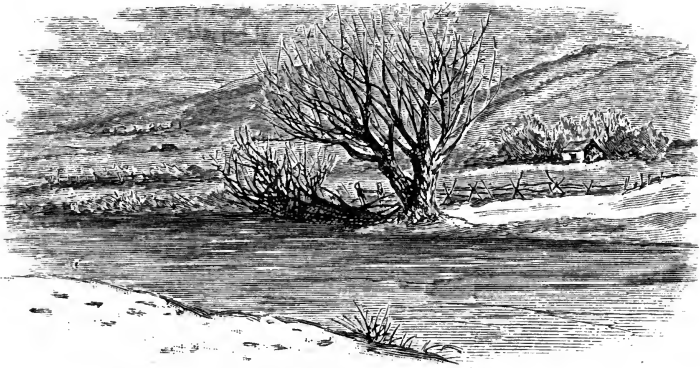


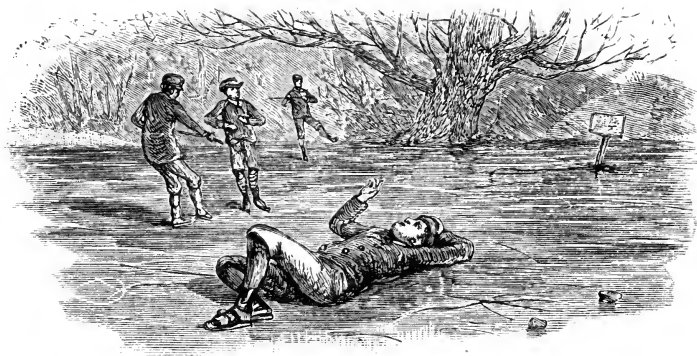
**The
Narrow
Escape**

INTRODUCTION	{ The reading of the story.
DISCUSSION	{ Occupation of the boy, Accident, Rescue from the stream, Restoration to life, Joy of the dog.
CONCLUSION	{ Advice given to the boys.

Composition LXVI.

FRANK'S FIRST ATTEMPT AT SKATING.







Frank's First Attempt at Skating.

{ INTRODUCTION DISCUSSION CONCLUSION	} The winter's scene. } Arrival at the river, } First trial on the skates, } The fall, } The return home. } Account given of the skating.

Stories are embellished by some description of persons and places. This embellishment helps to please the listener, and it fastens his attention. By reading the description of a person, the reader forms an acquaintance with such person and becomes solicitous for his welfare—is made happy by his success or is grieved by his failure. A story that does not give a picture of the actors can scarcely be interesting, for it lacks that element which excites the sympathy of the reader.

Much description, however, in a single place, is objectionable. A story must move rapidly from scene to scene—from one time to another. If the reader is detained too long for a description, the narrative stops movement, the attention of the reader

is turned from the thread of the story, and unity is violated. It is therefore necessary that the writer study his subject closely, and determine beforehand how much description he will introduce into his story.

The description of Pau-Puk-Keewis is one of many that occur in that interesting story of Mr. Longfellow's, *Hiawatha*. It is seldom, however, that so full a description of a person is given in any one place as that of Pau-Puk-Keewis.

The successful writers of stories seem to want their readers to have frequent interviews with their characters personally, and for this purpose they present them many times, giving at each presentation only a partial description, but giving at each time something that remains with, and becomes a part of, the character, thus intensifying the reader's interest and sympathy. In Dickens, Scott, Thackeray, Hawthorne, and others whose names are to live as "story-tellers," full and minute descriptions of persons and places are given; but these descriptions are divided and scattered, appearing in places where it is desirable to renew and increase the interest of the reader in such person or place.

Read the following poem, carefully noting the great amount of description with which it is embellished and the interest that this description adds to the narration.

Composition LXVII.

THE BUTTERFLY BALL.

"The butterflies all once gave a grand ball
Where the roses were sweet, and the lilies grew tall.
From the north, and the south, and the east, and the west.
They gathered together, dressed all in their best.
Here, with her mamma, came charming Miss Flutter,
And next came Miss Fleetwing, as yellow as butter;
Then Sir Dandy Brownspots, all bows and all laughter,
And young Mr. Rubynose following after,

And plenty of others, of every hue—
 Spotted and striped, brown, red, white and blue.
 The music they had was as fine as could be,
 For the birds made a chorus high up in each tree.
 And along came the locust, bringing his drum,
 And a great golden bee, striking in with his hum,
 And every mosquito that came brought a fife,
 While with grasshoppers' fiddles the whole air was rife.
 And each flower, glad in the mirth to take part,
 For a feast gave the sweetness that lay at its heart.
 The ball was kept up till the close of the day,
 Till the sun, grown tired, at last slipped away;
 When the great moon shone out, with its calm, pearly light,
 The weary young butterflies whispered, 'Good-night,'
 And, as glowworm and firefly lighted them home,
 They agreed, one and all, they were glad they had come."

The But- terfly Ball.	{	INTRODUC- TION	} (Very short in this case.)	
		DISCUS- SION	Where held	{ Description of place.
			Participators	{ Description of few.
			Music	{ By whom fur- nished.
			Feast	{ By whom serv- ed.
			Close of ball, Return home.	
		CONCLU- SION	} Happiness of butterflies.	

Transform the foregoing poem, following the given outline as you write.

Composition LXVIII.**LILY'S BALL.**

Lily gave a party,
And her little playmates all,
Gayly drest, came in their best,
To dance at Lily's ball.

Little Quaker Primrose
Sat and never stirred,
And, except in whispers,
Never spoke a word.

Snowdrop nearly fainted
Because the room was hot,
And went away before the rest,
With sweet Forget-me-not.

Pansy danced with Daffodil,
Rose with Violet;
Silly Daisy fell in love
With pretty Mignonette.

But, when they danced the country-dance.
One could scarcely tell
Which of these two danced it best—
Cowslip or Heatherbell.

Between the dances, when they all
Were seated in their places,
I thought I'd never seen before
So many pretty faces.

But, of all the pretty maidens
I saw at Lily's ball,

Darling Lily was to me
The sweetest of them all.

And when the dance was over,
They went down stairs to sup;
And each had a taste of honey-cake,
With dew in a buttercup.

And all were dressed to go away
Before the set of sun;
And Lily said, "Good-bye," and gave
A kiss to every one.

And before the moon or a single star
Was shining overhead,
Lily and all her little friends
Were fast asleep in bed.

—*Fun and Earnest.*

Lily's Ball	{	INTRODUC- TION	{	By whom the party was given.
		DISCUS- SION		The guests { Description of a few.
				The dancing { Description.
				Occupation between dances.
				The supper { Where served.
				Close of ball { Time.
		CONCLU- SION		}

Transform the foregoing poem, following the given outline as you write.

Composition LXIX.**THE RAT AND THE OYSTER.**

- "A foolish young rat
Fed on wheat and grew fat
In the barn-hole in which he was born;
No danger he knew;
So, conceited he grew,
And he treated his mother with scorn.
- " 'I'll go off to sea
For adventures,' said he;
'Fields and plains I begin to detest;
'Tis pleasant to roam;
Timid rats stay at home;
Rambling rats are the bravest and best.'
- "At once he ran out,
And he looked all about,
Viewing all that he saw with surprise;
A very small brook
For the sea he mistook;
As the Alps, molehills seemed to his eyes.
- "Well, onward ran he
Till he came to the sea,
Where some oysters were cast on the shore.
One large one he spied,
With its shell open wide:
He had not seen an oyster before.
- "Its flesh, plump and white,
Filled the rat with delight;
And its smell—oh, how tempting was that!
'What delicate meat!'
He exclaimed; 'what a treat!
Surely I am a fortunate rat!'

"His head, sad to tell,
 He thrust into the shell,
 When the oyster, with fear out of breath,
 Said, 'This is not nice!'
 Closed the shell in a trice,
 And it crushed the intruder to death."

The Rat and the Oyster	{	INTRODUC- TION	{	Home of rat,	
				Decision of rat to travel.	
		DISCUS- SION	{	Journey {	Objects seen on the way.
				Arrival at the sea.	
				Meeting with	} Description.
				the oyster	
				Death of the rat.	
		CONCLU- SION	{	(Wanting.)	

Transform the foregoing poem, following the given outline as you write.

Composition LXX.

THE OWL AND THE PUSSY-CAT.

The Owl and the Pussy-Cat went to sea
 In a beautiful pea-green boat;
 They took some honey and plenty of money
 Wrapped up in a five-pound note.
 The Owl looked up to the moon above,
 And sang to a small guitar:
 "O lovely Pussy! O Pussy my love!
 What a beautiful Pussy you are,
 You are,
 What a beautiful Pussy you are!"

Pussy said to the Owl, "You elegant fowl!
 How wonderful sweet you sing!
 Oh, let us be married—too long we have tarried—
 But what shall we do for a ring?"
 They sailed away for a year and a day
 To the land where the Bong tree grows,
 And there in a wood a little pig stood,
 With a ring in the end of his nose,
 His nose,
 With a ring in the end of his nose.

"Dear Pig, are you willing to sell for one shilling
 Your ring?" Said the Piggy, "I will."
 So they took it away, and were married next day
 By the turkey who lives on the hill.
 They dined upon mince and slices of quince,
 Which they ate with a runcible spoon,
 And hand in hand on the edge of the sand
 They danced by the light of the moon,
 The moon,
 They danced by the light of the moon.

—*Edward Lear.*

Transform the foregoing poem, making an outline before beginning to write.

Composition LXXI.

THE MISER'S VALENTINE.

A poor-rich miser, all forlorn,
 With visage grim and garments worn,
 Once fell in love—though, strange to say,
 All with a maiden fair and gay.
 "What shall I do to gain her love?"
 Mused he. "By silver stars above,
 I have it! If I never dine,
 I'll send the girl a valentine!"
 And so from out his bag of gold
 Ten shining dollars soon were told.

The silver beauties close he scanned,
 And held them fondly in his hand.
 He counted them thrice o'er and o'er,
 Then tossed one back among his store :
 " I certainly can buy with nine
 A charming, rosy valentine."
 Before he reached the garden-gate
 He had resolved to spend but eight,
 Then seven, then six, then five, then four.
 His hand was on the shopman's door :
 " Four dollars ! What a monstrous sum
 To spend ! Enough to strike me dumb !
 To make it two I do incline :
 No, *one* shall buy this valentine.
 A dollar ! Just one hundred cents !"
 He sighed. " A waste of useful pence.
 A penny valentine I'll send."
 This much the miser did expend.
 But e'er his journey home was through
 He sold the penny sheet for two !
 Tempt him whichever way you will,
 A miser is a miser still.

—Mrs. M. A. Kidder.

The Miser's Valentine	INTRODUC- TION	{ (Wanting.)
	DISCUS- SION	
	CONCLU- SION	{ Moral.

Transform the foregoing poem, following the given outline as you write.

Composition LXXII.

Transform the following poem. It is a fine example of narration embellished with description.

THE WATER-CURE.

There was a little Lizzie
Who was never very busy,
 Neither very hard to please;
She was not inclined to labor
For herself or for her neighbor,
 For she dearly loved her ease.
There was nothing you could tell her
That would rouse her or compel her
 At the proper time to rise:
If you didn't go and shake her,
All your calling wouldn't make her
 Open wide those sleepy eyes.
So her little sister Kittie,
Very mischievous and witty,
 Thought she'd try the water-cure.
She was careful not to mention
To her mother her intention,
 Till she'd made the matter sure.
But while Liz was soundly sleeping
Kittie came on tiptoe creeping
 To the comfortable bed;
And poor Lizzie, in her dreaming,
Thought Niagara was streaming
 Over her unlucky head.
Up she jumped and choked and spluttered,
And the queerest noises uttered
 Through her mouth and through her nose,
As the water, like a river, overflowed her,
 Made her shiver from her eyelids to her toes.

Then the laughing little Kittie,
Who was wise as well as witty,
 Though she quite enjoyed the play,
Thought it safe for her to scamper
(Seeing things were getting damper)
 Out of lazy Lizzie's way.
So she dodged the little matter
Of a comb and brush flung at her,
 And, with merry mischief, ran
To report that lazy Lizzie
Was already up and busy,
 Thanks to her successful plan.
Our Miss Lizzie thinks at present
It's decidedly more pleasant
 Early rising to endure,
Than to undergo the joking,
To say nothing of the soaking
 Of another water-cure.

—*Mary E. Bralley.*

Make an outline before you begin to write.

Composition LXXIII.

Transform the following poem, and note the description contained therein.

THE SUMMER SHOWER.

"It happened, on a summer's day,
As little Charlie left his play
 To march away to school,
His loving little sister Bess,
Whose every touch was a caress,
 Mounting her tiny stool,
Threw both arms round her mamma dear,
And, softly whispering in her ear,
 Begged her to make a rule

That she too might a scholar be,
And bear dear Charlie company
When marching off to school.

“ And mamma kissed the eager face,
And sent both off in eager chase
To reach the schoolroom door ;
And all within the school went well,
And naught of trouble them befell,
Till, coming home once more,
A sudden shower them o’ertook
And wet poor Charlie’s slate and book,
And soaked the clothes they wore.
And timid Bessie, pale with fright,
Reached mamma in a sorry plight,
To murmur, o’er and o’er,
‘ Please, mamma, keep me home with you,
For oh, indeed, I never knew
Before that rain could roar ! ’ ”

Make an outline before beginning to write.

Composition LXXIV.

Transform the following poem. Note the great amount of description contained in it before the narration begins.

DANIEL SMITH.

“ Daniel Smith was number six,
Full of mischief, full of tricks ;
Full of supple strength was Dan,
Like an ‘ India-rubber man.’
Fleet of foot and fleet of limb,
Not a boy could distance him,
As across the fields he sped.
Or the merry pastimes led.

One sad morn his way he took,
Cleared the field and leapt the brook,
Missed his foothold, slipped and fell.
Rolling down into the dell.
Many weary hours he lay,
Quite unconscious, till that way
Passed a farmer's lad, who bore
Daniel to his cottage door.
From that time he never led
Merry pastime sports, or sped
Fleetly, with a whoop or bound,
O'er the fences or the ground.
Crippled Dan (the name he bore)
Used to sit upon the shore,
Hour by hour, with silent lips,
Looking at the busy ships."

Make an outline before you begin to write.

Composition LXXV.

Transform the following poem. Note that the description is distributed. Note, also, how much interest the description adds to the story.

FROZEN IN THE STREET.

The air was white with snow,
And on the street below
It lay spread out, a mantle pure and white,
And the houses, 'neath the flakes,
Grew to look like frosted cakes,
And over all came down the solemn night.
The young lad's feet were sore,
As he passed from door to door
With the holly-branches no one wished to buy,

Till, weary with his quest,
He at last sat down to rest,
Thinking drowsily, How would it seem to die?

Then suddenly a light
Seemed to spread throughout the night,
And he wondered vaguely how and whence it came;
And every soft snowflake
Seemed an angel-form to take,
And he heard strange voices calling him by name.
When the morning sun rose fair,
They found him lying there,
With a smile upon his lips, just as he died;
But they never knew, alas!
How glad he was to pass
Through the misty portals of a realm untried.

—Ella F. Clyde.

Make an outline before beginning to write.

Composition LXXVI.

Read the following story, noting the description that occurs throughout it.

EVENTS OF A HALF-DAY AT SCHOOL.

During my visit with my friend I spent one half-day with her in the school which she attended. We started about half-past eight, and the walk proved to be such a pleasant one that I was almost sorry when we came in sight of the schoolhouse. We were none too early, for the bell rang just as we reached the steps; so we hurried to the room.

The schoolroom was very pleasant, with its five

rows of seats filled with bright, happy children. The teacher, a young lady with a very pleasing countenance, called the school to order, and the day was opened with singing, in which all took part. After the singing a class in arithmetic recited. The class solved many difficult examples in fractions. While this class was reciting the second class studied their Readers, and from time to time different members of it left their seats and went to a table that stood in front of the third row of seats. On this table lay two or three dictionaries and many other reference-books, to which the pupils had free access. After a short recess, during which the pupils walked about the room, talking quietly, the class in reading was heard, while the first class studied geography. During this recitation in reading the teacher stood in the back part of the room, near one of the windows, and requested each pupil in turn to pass to the rostrum in front of the school, stand near the desk and read. (Another short recess was given the pupils, during which an accident occurred. A girl in passing knocked a plant from a window and broke the pot. It was quickly removed, and was scarcely missed from among the many blooming plants which filled the windows. The class in geography then took places at the blackboard, which extended around the entire room, and completed maps of Illinois, referring at times to a large map which hung in the front part of the room. These maps, together with the pictures nicely grouped above the

board, added much to the good appearance of the room. Following the map-drawing came recitations in history and grammar, the class not reciting being engaged in preparing the next lesson. At five minutes before twelve books were laid aside, when the teacher, in a quiet, pleasing way, talked with the pupils for a few minutes. At a signal the pupils filed out, and were soon on their way home.

I was so much pleased with the school that I determined to visit it again, which I did on the following afternoon.

Events of a Half- Day at School	INTRODUC- TION	{	Walk,
			Arrival at school.
	DISCUS- SION	{	Room { Slight description.
			Teacher { Slight description.
			Singing,
			Arithmetic recitation.
			Study of {
			reading } Description of table.
			Recess { Description.
			Reading recitation.
			Accident.
			Maps { Description.
CONCLU- SION	{	{	History and grammar.
			Talk.
	{	{	Pleasure derived from the visit.

Composition LXXVII.

Narrate the events of a half-day at school, following the given programme and imagining the necessary description.

PROGRAMME.

	Recitations.	Studies.
1.30 to 2.00 . . .	<i>Language.</i>	
" 2.05 . . .	RECESS.	
" 2.30 . . .	A. <i>Reading.</i>	B. <i>Geography.</i>
" 2.35 . . .	RECESS.	
" 3.00 . . .	B. <i>Geography.</i>	A. <i>History.</i>
" 3.05 . . .	RECESS.	
" 3.30 . . .	A. <i>History.</i>	B. <i>Number.</i>
" 3.35 . . .	RECESS.	
" 4.10 . . .	<i>Writing.</i>	
" 4.15 . . .	DISMISSAL.	

Composition LXXVIII.

Narrate the events of a half-day at your own school, and embellish the story with appropriate description.

A more dignified name for story-telling is **narration.**

A composition that details events which are mutually dependent for their value and interest is **narration.**

Narration is subject to the same laws as description.

If, while telling a story, you turn aside to interest your reader in some other story, or in some description that you are giving too fully, you violate the Law of Unity. Narrate minor incidents of the story and describe objects and people only for explanation or embellishment, that you may increase the interest of the reader in your main work.

If you make a mistake in determining the principal events of the story, you violate the Law of Selection. This law is subject to varied application, according to the judgment of the writer.

If you omit one or more of the principal points of the story, you violate the Law of Completeness.

If you fail to arrange incidents of the story in such order that the reader will understand them in their proper relations, you violate the Law of Method. It is not necessary that the events be narrated always in the exact order of time in which they occur.

If you fail to give to each principal and each subordinate event attention proportionate to that given to other principal or subordinate events, you violate the Law of Symmetry and offend the cultivated taste.

In writing, much latitude is allowed the judgment and taste of the writer. The exact application of the laws you have learned is of course controlled by the purpose the writer has in view.

Abstract Description.

DESCRIPTION OF A YOUNG MAN.

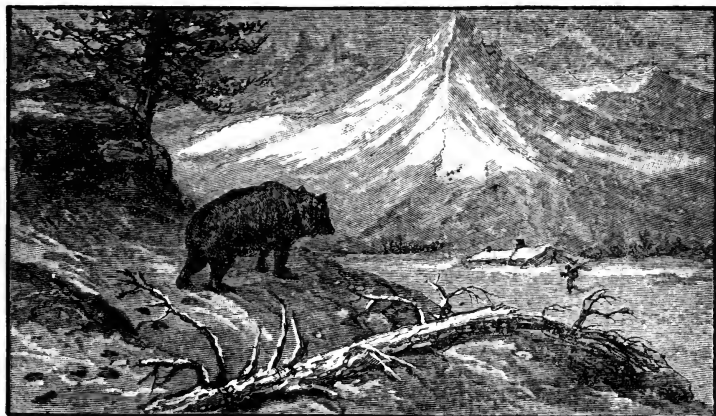
Personally I recall him as a young man of fine and appealing face, of winning manners, of positive intellectuality. He was quick in repartee, brilliant in conversation, with a fund of information and cultivation to draw upon remarkable in so young a man. At that time there was something even pa-

thetic in expression, like the shadow of something unseen. He was unassuming, unaggressive, with the bearing of one who by nature would prefer to do his duty and bide his time.—*Mary Clemmer.*

D U R O C .

Duroc was grand marshal of the palace, and a bosom friend of the emperor Napoleon. Of a noble and generous character, of unshaken integrity and patriotism, and firm as steel in the hour of danger, he was beloved by all who knew him. There was a gentleness about him and a purity of feeling which the life of a camp could never destroy.

Napoleon loved him; for, through all the changes of his tumultuous life, he had ever found his affection and truth the same.—*J. T. Headley.*



THE BEAR OF THE PYRENEES.

The bear of the Pyrenees is a serious beast, a thorough mountaineer, curious to behold in his great coat of felted hair, yellowish or grayish in color. He seems formed for his domicile, and his domicile for him. His heavy fur is an excellent mantle against the snow. The mountaineers think it so

good that they borrow it from him as often as they can, and he thinks it so good that he defends it against them to the best of his ability.

He likes to live alone, and the gorges of the heights are as solitary as he wishes. The hollow trees afford him a ready-made house; as these are, for the most part, beeches and oaks, he finds in them at once food and shelter. For the rest—brave, prudent and robust—he is an estimable animal; his only faults are that he eats his little ones when he runs across them, and that he is a poor dancer.—*H. A. Paine.*

You will note that the above descriptions give qualities that cannot be seen with the eye. Such descriptions are called *Abstract Descriptions*.

Abstract Description frequently adds much to the embellishment of narration.

I wish you now to rewrite the narrations asked for on pages 130, 133, 139 and 141, and embellish them with both Abstract and Concrete Description.

Be careful not to give so much description in any one place as to violate Unity.

Composition LXXIX.

DICKY AND DOLLY.

Dicky and Dolly are two pretty birds;
Singing all day in their songs without words,
Flying about in the sun and the breeze,
Rising and falling like leaves on the trees.

Dicky and Dolly know nothing of care;
They are as free as their neighbor, the air;
Swinging on treetops or swaying on corn,
Merriest rattle-pates ever were born.

Dicky and Dolly, the jolly and bold,
What will you do when the winter is cold?
“Do?” says brave Dick, with a worm in his mouth—
“Do? Why, you goose, we will leave and go south!”
—*M. E. Bradley.*

Transform this poem. This description presents an idea of these birds by giving their actions, and not by giving qualities, as in the foregoing, or by giving size and form and color, as in the first description.

THE BIRD.

There's a human look in its swelling breast,
And the gentle curve of its lowly crest;

'Tis a bird I love, with its brooding note,
And the trembling throb in its mottled throat.
—*N. P. Willis.*

Transform the above stanzas. Note the kind of description contained in the poem.

You hear that boy laughing?—You think he's all fun;
But the angels laugh, too, at the good he has done;
The children laugh loud as they trip to his call,
And the poor man that knows him laughs loudest of all.
—*O. W. Holmes.*

Transform the above stanza. Note the kind of description contained in the poem.

Composition LXXX.

THE VILLAGE PREACHER.

Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,

There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

A man he was, to all the country dear,
And passing rich with forty pounds a year;
Remote from towns, he ran his godly race,
Nor e'er had changed, nor wished to change, his place.

Unskillful he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize—
More bent to raise the wretched than to rise.

His house was known to all the vagrant train;
He chid their wand'rings, but relieved their pain.
The long-remembered beggar was his guest,
Whose beard, descending, swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;

The broken soldier, kindly bade to stay,
Sat by his fire and talked the night away—
Wept o'er his wounds, or tales of sorrow done,
Shouldered his crutch, and showed how fields were won.

Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.

Thus to relieve the wretched was his pride,
And even his failings leaned to virtue's side;
But, in his duty, prompt at every call,
He watched and wept, he prayed and felt, for all:

And as a bird each fond endearment tries,
To tempt her new-fledged offspring to the skies,

He tried each art, reprov'd each dull delay,
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,
And sorrow, guilt and pain, by turns dismayed,
The reverend champion stood. At his control,
Despair and anguish fled the struggling soul;
Comfort came down, the trembling wretch to raise,
And his last faltering accents whispered praise.

At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway;
And fools, who came to scoff, remained to pray.

The service past, around the pious man,
With ready zeal, each honest rustic ran;
Even children followed with endearing wile,
And plucked his gown, to share the good man's smile;

His ready smile a parent's warmth expressed;
Their welfare pleased him, and their cares distressed;
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven;

As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm;
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

By Oliver Goldsmith.

Transform the foregoing poem.

Writers frequently embellish their narrations by detailing the influence that persons and places have upon the beholder. Read the following:

BOOKS.

The good book of the hour is simply the useful or pleasant talk of some person with whom you cannot otherwise converse, printed for you. Very useful, often telling you what you need to know; very pleasant, often, as a sensible friend's present talk would be.

These bright accounts of travels, good-humored and witty discussions of questions, lively or pathetic story-telling in the form of a novel, firm fact-telling by the real agents concerned in the events of passing history,—all these books of the hour, multiplying among us as education becomes more general, are a peculiar characteristic and possession of the present age.

A book is, essentially, not a talked thing, but a written thing; and written, not with the view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would: the volume is mere multiplication of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere conveyance of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it.

The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it clearly and melodiously if he can; clearly, at all events.

* * * * *

He would fain set it down for ever; engrave it on rock if he could, saying, "This is the best of me; for the rest, I ate, and drank, and slept, loved, and hated, like another; my life was as the vapor, and is not; but this I saw and knew; this, if anything of mine, is worth your memory." That is his "writing;" it is, in his small human way; and with whatever degree of true inspiration is in him, his inscription or scripture. That is a "Book."—*John Ruskin.*

THE MILL ON THE FLOSS.

As I look at the full stream, the vivid grass, the delicate bright-green powder softening the outline of the great trunks and branches that gleam from under the bare purple boughs, I am in love with moistness, and envy the white ducks that are dipping their heads far into the water, here among the withes, unmindful of the awkward appearance they make in the drier world above.

The rush of the water and the booming of the mill bring a dreamy deafness, which seems to heighten the peacefulness of the scene. They are like a great curtain of sound, shutting one out from the world beyond. Now, there is the thunder of the huge covered wagon, coming home with sacks of grain. That honest wagoner is thinking of his dinner's getting sadly dry in the oven at this late hour; but he will not touch it till he has fed his horses—the strong, submissive, meek-eyed horses.

See how they stretch their shoulders up the slope toward the bridge, with all the more energy because they are so near home. Look at their grand, shaggy feet, that seem to grasp the firm earth, at the patient strength of their necks, bowed under the heavy collar, at the mighty muscles of their struggling haunches!—*George Eliot.*

The day is cold, and dark, and dreary;
It rains, and the wind is never weary.
The vine still clings to the moldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

—*Longfellow.*

LUDICROUS DESCRIPTION.**A HORSE.**

This animal was a broken-down plough-horse that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe-neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral; but the other had the gleam of a genuine devil in it. He bore the name of Gunpowder; and had been a

favorite steed of his master, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal.—*Washington Irving.*

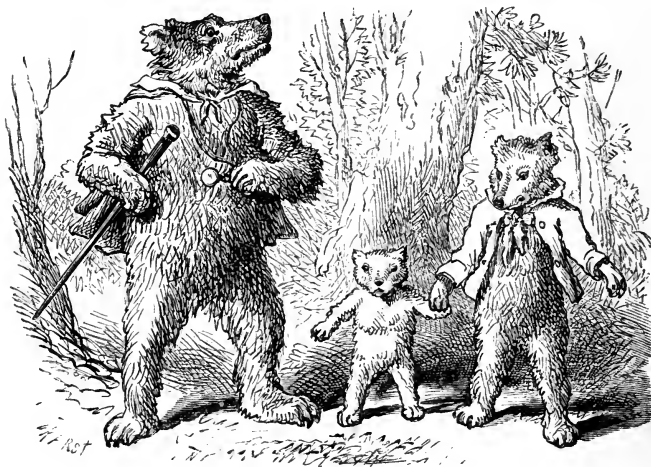
THE THIN GENTLEMAN.

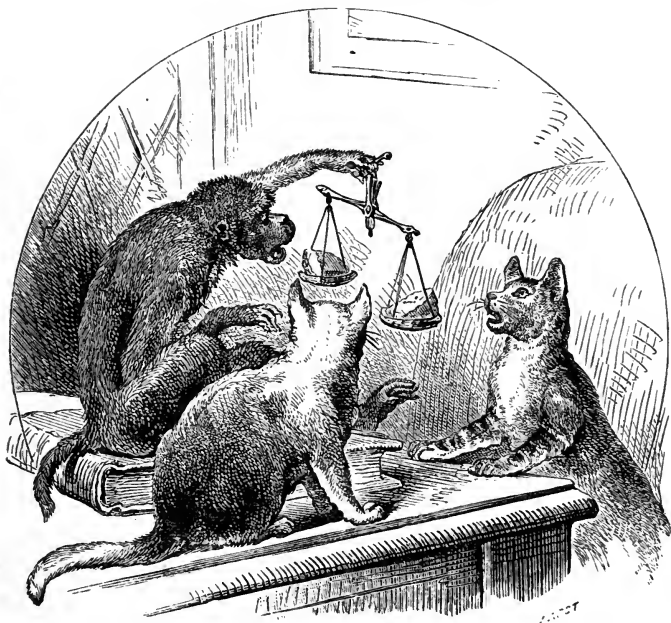
He was a little, high-dried man, with a dark, squeezed-up face, and small, restless black eyes, that kept winking and twinkling on each side of his little exquisite nose as if they were playing a perpetual game of peep-bo with that feature. He was dressed all in black, with boots as shiny as his eyes, a low, white neckcloth, and a clean shirt with a frill to it. A gold watch chain and seals depended from his fob. He carried his black kid gloves *in* his hands, not *on* them; and as he spoke, thrust his wrists beneath his coat-tails with the air of a man who was in the habit of propounding some regular posers.—*Charles Dickens.*

Name the following subjects, and give a ludicrous description of each.

Composition LXXXI.



Composition LXXXII.***Composition LXXXIII.***

Composition LXXXIV.**FIGURES.**

It adds clearness, and frequently embellishment, to composition to assert a similarity between what we would have the hearer or reader see or understand and some object or event with which he is supposed to be familiar. Note in the following description that Ichabod's arms are likened to grasshoppers' legs. To any one who has seen a grasshopper this likeness conveys more meaning than could be done by several lines of close description. The words "like a sceptre" mean very much. Farther on, the motion of his arms is likened to the flapping of wings. No other language could easily convey so much of the exact kind of thought to him who had ever witnessed the flight of a bird.



ICHABOD.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre, and as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such

was the appearance of Ichabod and his steed as they shambled out of the gate of Hans Van Ripper.

— *Washington Irving.*

This kind of comparison, in which the likeness is asserted, is a **simile**.

Study carefully the similes in the selections below.

Have love—not love alone for one,
But man, as man, thy brother call;
And scatter, like the circling sun,
Thy charities on all.

—Schiller.

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold.

—Byron.

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

—Longfellow.

Then, as a little helpless, innocent bird
That has but one plain passage of few notes
Will sing the simple passage o'er and o'er
For all an April morning, till the ear
Wearies to hear it; so the simple maid
Went half the night repeating, "Must I die?"

—Tennyson.

But pleasures are like poppies spread;
You seize the flower: its bloom is shed:
Or, like the snow-fall in the river,
A moment white, then melts for ever.

—Robert Burns

How the winters are drifting like flakes of snow,
And the summers like buds between!
And the years in the sheaf—so they come and they go
On the river's breast, with its ebb and flow,
As it glides in the shadow and sheen.

—B. F. Taylor.

Similes are great helps in the explanation of thought.

In the following poem you notice that likenesses are used. The snow found on the pine, fir and hemlock is likened to ermine. Again, it is likened to pearl, then to Carrara marble and to swan's down.

In these cases the likeness is not expressed, but is assumed.

THE FIRST SNOW-FALL.

The snow had begun in the gloaming,
And busily, all the night,
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl;
And the poorest twig on the elm tree
Was ridged inch-deep with pearl.

From sheds new-roofed with Carrara
Came Chanticleer's muffled crow;
The stiff rails were softened to swan's down;
And still wavered down the snow.

I stood and watched from my window
The noiseless work of the sky,
And the sudden flurries of snow-birds,
Like brown leaves whirling by.

I thought of a mound in sweet Auburn,
Where a little headstone stood—
How the flakes were folding it gently,
As did robins the "Babes in the Wood."

Up spoke our own little Mabel,
Saying, "Father, who makes it snow?"
And I told of the good All-Father
Who cares for us here below.

Again I looked at the snow-fall,
And thought of the leaden sky
That arched o'er our first great sorrow,
When that mound was heaped so high.

I remember the gradual patience
That fell from that cloud, like snow,
Flake by flake, healing and hiding
The scar of our buried woe.

And again to the child I whispered:
"The snow that husheth all—
Darling, the merciful Father
Alone can bid it fall."

Then, with eyes that saw not, I kissed her,
And she, kissing back, could not know
That my kiss was given to her sister
Folded close under deepening snow.

—James Russell Lowell.

An assumed likeness is a metaphor.

Study carefully the metaphors and similes in the selections below.

Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.

—Longfellow.

Not a sound rose from the city at that early morning hour,
But I heard a heart of iron beating in the ancient tower.

* * * * * * *

Then, most musical and solemn, bringing back the olden times
With their strange, unearthly changes, rang the melancholy
chimes,

Like the psalm from some old cloister, when the nuns sing in
the choir ;

And the great bell tolled among them like the chanting of a
friar.

—*Longfellow.*

Your voiceless lips, O flowers! are living preachers ;
Each cup a pulpit, every leaf a book,
Supplying to my fancy numerous teachers
From loneliest nook.

Floral apostles, that in dewy splendor

Weep without woe and blush without a crime,

Oh, let me deeply learn, and ne'er surrender,

Your love sublime !

—*Horace Smith.*

Be careful in the use of figures.

Do not explain by making comparisons of objects or events
between which the similarity is not very apparent; for if you
do, you may only mystify the thought.

Do not explain by comparison with objects or events that
you may not reasonably suppose to be familiar to the reader
or listener.

Look at the comparison made in the last stanza of "The
Village Preacher," by Goldsmith on page 163. The com-
monest observer knows of cliffs, clouds, storms and sun-
shine, and may be led by means of this knowledge to an
understanding and an appreciation of the exalted thought
of the author.

Composition LXXXV.

Narrate the story told by the following pictures, embellishing each with an appropriate amount of description, varied and distributed.

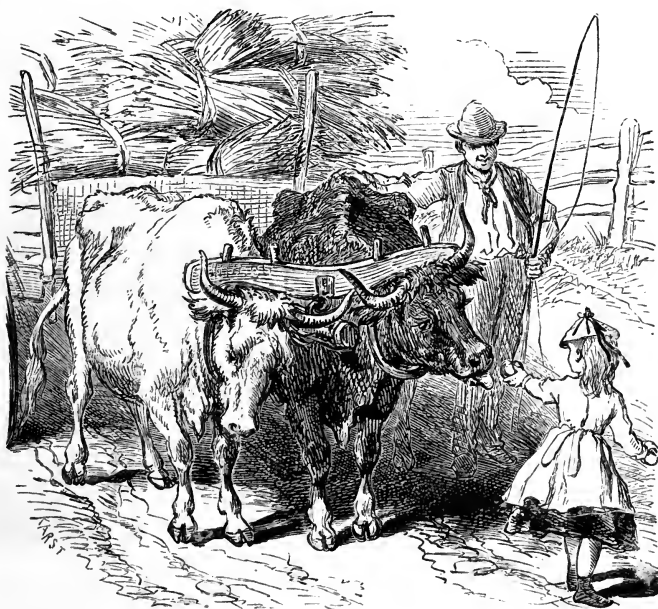
A RIDE IN THE COUNTRY.



Write narrations upon the following topics, inventing the story in each case and embellishing each with descriptions, as suggested by the pictures. Vary and distribute the descriptions, and use simile and metaphor where it is advisable.

Remark.—It is not advisable to have too many kinds of description in the same narration. The Law of Unity and the Law of Symmetry are both very easily violated.

Composition LXXXVI.



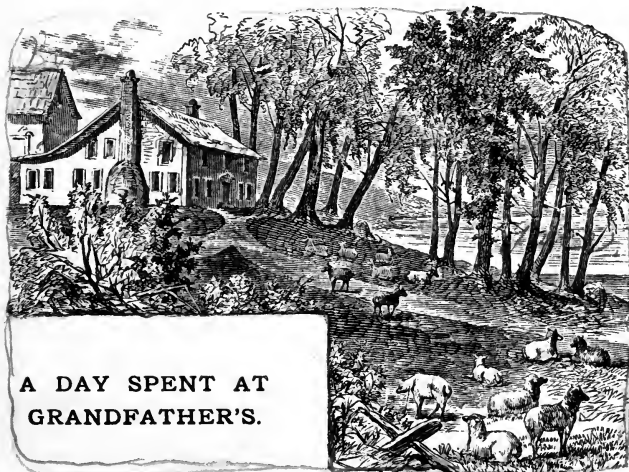
A DAY SPENT AT UNCLE JOHN'S.

Composition LXXXVII.

A DAY AT THE SEASIDE.

Composition LXXXVIII.

AN AFTERNOON'S FISHING.

Composition LXXXIX.

**A DAY SPENT AT
GRANDFATHER'S.**

Composition XC.

Write the history of "An Iron Coal-Bucket," as suggested by the following outline. Embellish the same with varied description.

1. Dug from the mine.
2. Carried to the smelting-furnace.
3. Smelted.
4. Carried to the rolling-mill.
5. Rolled.
6. Sold to the manufacturer.
7. Manufactured.
8. Sold to the merchant.
9. Sold to the school-authorities.
10. Used in the schoolroom.

Write a history of each of the following objects, obtaining your facts and making your outline before you begin.

Composition XCI.**A GLASS BOTTLE.*****Composition XCIV.*****A WOOL HAT.*****Composition XCII.*****A LOAF OF BREAD.*****Composition XCV.*****A KID GLOVE.*****Composition XCIII.*****A SILK DRESS.*****Composition XCVI.*****A DIAMOND RING.**

Accounts of accidents, fires, floods, are of the nature of narration, but they often require very much description to make them intelligible and valuable.

Read each of the following poems, carefully noting the varied and distributed description and the figures employed. Fix carefully in your mind the order of thought, and then reproduce each in prose.

Composition XCVII.**REPORT OF AN ADJUDGED CASE.**

(NOT TO BE FOUND IN ANY OF THE BOOKS.)

Between Nose and Eyes a strange contest arose;
 The spectacles set them unhappily wrong:
 The point in dispute was, as all the world knows,
 To which the said spectacles ought to belong.

So Tongue was the lawyer, and argued the cause
With a great deal of skill and a wig full of learning;
While Chief Baron Ear sat to balance the laws,
So famed for his talent in nicely discerning.

In behalf of the Nose it will quickly appear—
And Your Lordship, he said, will undoubtedly find—
That the Nose has had spectacles always in wear,
Which amounts to possession, time out of mind.

Then, holding the spectacles up to the court,
Your Lordship observes they are made with a straddle
As wide as the ridge of the nose is; in short,
Designed to sit close to it, just like a saddle.

Again, would Your Lordship a moment suppose—
'Tis a case that has happened, and may be again—
That the visage or countenance had not a Nose,
Pray, who would, or who could, wear spectacles then?

On the whole it appears, and my argument shows
With a reasoning the court will never condemn,
That the spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them.

Then, shifting his side (as a lawyer knows how),
He pleaded again in behalf of the Eyes;
But what were his arguments few people know,
For the court did not think they were equally wise.

So His Lordship decreed, with a grave, solemn tone,
Decisive and clear, without one *if* or *but*,
That whenever the Nose put his spectacles on,
By daylight or candlelight, Eyes should be shut!

—Cowper.

Composition XCVIII.**GOODY BLAKE AND HARRY GILL.**

Oh, what's the matter? what's the matter?
What is't that ails young Harry Gill,
That evermore his teeth they chatter,
Chatter, chatter, chatter still?
Of waistcoats Harry has no lack,
Good duffle gray and flannel fine;
He has a blanket on his back,
.And coats enough to smother nine.

In March, December, and in July,
'Tis all the same with Harry Gill;
The neighbors tell, and tell you truly,
His teeth they chatter, chatter still.
At night, at morning and at noon
'Tis all the same with Harry Gill;
Beneath the sun, beneath the moon,
His teeth they chatter, chatter still.

Young Harry was a lusty drover,
And who so stout of limb as he?
His cheeks were red as ruddy clover;
His voice was like the voice of three.
Old Goody Blake was old and poor;
Ill-fed she was, and thinly clad;
And any man who passed her door
Might see how poor a hut she had.

All day she spun in her poor dwelling;
And then her three hours' work at night—
Alas! 'twas hardly worth the telling;
It would not pay for candle-light.
This woman dwelt in Dorsetshire;
Her hut was on a cold hillside,

And in that country coals are dear,
For they come far, by wind and tide.

By the same fire to boil their pottage
Two poor old dames, as I have known,
Will often live in one small cottage;
But she, poor woman! dwelt alone.
'Twas well enough when summer came—
The long, warm, lightsome summer-day;
'Then at her door the *canty* dame
Would sit, as any linnet gay.

But when the ice our streams did fetter,
Oh, then how her old bones would shake!
You would have said, if you had met her,
'Twas a hard time for Goody Blake.
Her evenings then were dull and dead;
Sad case it was, as you may think,
For very cold to go to bed,
And then for cold not sleep a wink.

Oh, joy for her whene'er in winter
The winds at night had made a rout,
And scattered many a lusty splinter
And many a rotten bough about!
Yet never had she, well or sick,
As every man who knew her says,
A pile beforehand, wood or stick,
Enough to warm her for three days.

Now, when the frost was past enduring,
And made her poor old bones to ache,
Could anything be more alluring
Than an old hedge to Goody Blake?
And now and then, it must be said,
When her old bones were cold and chill,

She left her fire, or left her bed,
To seek the hedge of Harry Gill.

Now, Harry he had long suspected
This trespass of old Goody Blake,
And vowed that she should be detected,
And he on her would vengeance take.
And oft from his warm fire he'd go,
And to the fields his road would take;
And there at night, in frost and snow,
He watched to seize old Goody Blake.

And once, behind a rick of barley,
Thus looking out did Harry stand;
The moon was full and shining clearly,
And crisp with frost the stubble land.
He hears a noise; he's all awake.
Again! On tiptoe down the hill
He softly creeps. 'Tis Goody Blake;
She's at the hedge of Harry Gill.

Right glad was he when he beheld her:
Stick after stick did Goody pull;
He stood behind a bush of elder
Till she had filled her apron full.
When with her load she turned about,
The bye-road back again to take;
He started forward with a shout,
And sprang upon poor Goody Blake.

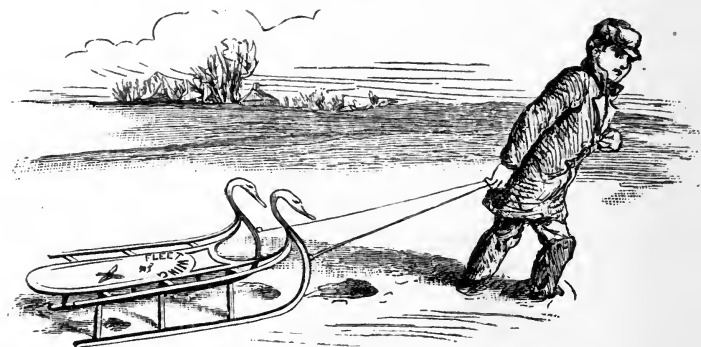
And fiercely by the arm he took her,
And by the arm he held her fast,
And fiercely by the arm he shook her,
And cried, "I've caught you, then, at last!"
Then Goody, who had nothing said,
Her bundle from her lap let fall;
And, kneeling on the sticks, she prayed
To God, that is the Judge of all.

She prayed, her withered hand uprearing,
While Harry held her by the arm,
"God, who art never out of hearing,
Oh, may he nevermore be warm!"
The cold, cold moon above her head,
Thus on her knees did Goody pray.
Young Harry heard what she had said;
And, icy cold, he turned away.

He went complaining all the morrow
That he was cold and very chill;
His face was gloom, his heart was sorrow;
Alas that day for Harry Gill!
That day he wore a riding-coat,
But not a whit the warmer he;
Another was on Thursday brought,
And ere the Sabbath he had three.

'Twas all in vain—a useless matter;
And blankets were about him pinned;
Yet still his jaws and teeth they clatter
Like a loose casement in the wind.
And Harry's flesh it fell away;
And all who see him say 'tis plain
That, live as long as live he may,
He never will be warm again.

No word to any man he utters,
Abed or up, to young or old;
But ever to himself he mutters,
"Poor Harry Gill is very cold."
Abed or up, by night or day,
His teeth they chatter, chatter still.
Now think, ye farmers all, I pray,
Of Goody Blake and Harry Gill.

COMPARISON AND CONTRAST.*Composition XCIX.***THE TWO SLEDS.**

Did you ever think of the great variety of sleds that may be seen any afternoon upon the hillside when a party of coasters are enjoying themselves?

Notice the difference between the two sleds here described. James made his own sled. John's sled was made by a skilled workman.

The runners of James's sled were cut from rough boards, and are without shoes. The runners of John's sled, with their gracefully-curved swan-necks, were made of pieces of wood bent for the purpose, and are shod with bright steel like a large sleigh. The runners of James's sled are fastened together with strips of boards nailed across their tops, and the only covering these strips have is a narrow board sawed square at both ends. The runners of John's sled are united by benches securely braced at each end, and covered by a broad board with a graceful inward curve in front and outward curve behind. James's sled is not painted, and is wholly without ornament. John's sled is painted red and striped with green. If you wish to know the name of James's sled, you will have to ask for it; for it is nowhere to be seen; but the name "Fleetwing" is tastefully written in plain sight on John's sled. James's sled is drawn by means of a short rope fastened in the ends of the runners. The rope has been broken and tied in several places. John's sled is drawn by means of a nice, smooth rope fastened to rings in the necks of the runners. James's sled cost him just twelve

cents besides his own work. John's sled was given him. Its cost was a dollar and a half.

I do not know which of these sleds runs the faster, but I know which looks the better, and which I would rather have. Can you guess?

Looking at the pictures and following the plan given below, reproduce the comparison of these two sleds.

1. Brief introduction.
 2. Kind of runners.
 3. How fastened together and how covered.
 4. General finish.
 5. Provision for drawing.
 6. Cost.
 7. Conclusion.
-

All the laws of composition which you have thus far learned apply to ***Comparison and Contrast***.

You have no doubt discovered that an outline or skeleton of a composition is made under the Laws of Selection and Method; but the Law of Method, when applied to composition in Comparison and Contrast, may have another application than that which you have already seen. The selected points may be taken, one from each of the topics, and be compared and disposed of in pairs, as in the foregoing composition; or an entire description of each object may be

given by itself. When the latter method is employed, the order in which the selected points are presented should be the same in the two descriptions, or as nearly the same as the nature of the two subjects will admit.

Rewrite the foregoing composition, giving the entire description of one sled before that of the other.

The writer is to determine in each case which method should be employed; it depends largely upon the nature of the subject, as well as upon the purpose of the composition. In this case ("The Two Sleds") a stronger and better composition is made by arranging the selected points as you have been asked to arrange them.

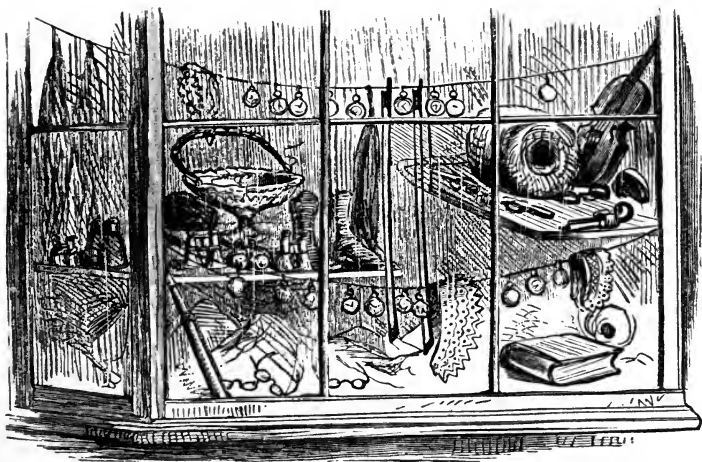
Write compositions on all the subjects given in this chapter by each application of the Law of Method. Carefully study every composition so written, and decide which is the stronger, clearer, more easily understood, and therefore the better; for it will be found that the better method depends more on the writer himself than on the nature of the subject or the purpose of the composition.

Carefully apply the various suggestions for embellishment and explanation given in the foregoing chapters—to the end, first, that your reader may clearly and easily understand what is intended to be written; and second, that he may be interested in it.

Composition C.

Write a composition, comparing the two pictures above. Make an outline before beginning to write.

Composition CI.



THE TWO WINDOWS.

The Two Windows	INTRODUC- TION	{ Object of displaying goods in show windows.	LIKE- NESSES, DIFFER- ENCES.
	DISCUS- SION	{ Location Size Glass Cleanliness Goods contained therein Arrangement of goods General effect	
	CONCLU- SION	{ The thoughts suggested by the two windows—the one tell- ing of happiness and wealth; the other, of want and suf- fering.	

Write a composition, comparing the two windows and drawing conclusions therefrom. Follow the given outline while writing.

Composition CII.

WITHIN AND WITHOUT.

"The twilight shadows come and go
Upon the window-pane,
While, from without, the wintry wind
Keeps up a sad refrain.

"Within, the firelight plays
Across the nursery floor,
And Jack Frost knocks in vain the while
Upon my nursery door.

“Without, are hunger, cold and pain,
 And aching heads and hearts,
 And weary limbs and hopeless eyes,
 From which fear ne'er departs.

“Within, are gay and happy hearts,
 And feast, and game, and song,
 And limbs unwearied, save with play
 That lasts the whole day long.”

Within and Without	{	INTRODUC- TION	{	Without	{	Shadows, Wintry wind, Hunger, Cold, Pain, Aching heads and hearts, Weary limbs, Hopeless eyes.
		DISCUS- SION				Firelight, Gay and happy hearts, Feast, Game, Song, Unwearied limbs.
		CONCLU- SION		Within		
						(Wanting.)

Composition CIII.**NOW AND THEN.**

Playing by the stream,
 Full of peace and joy,
 Life a pleasant dream,
 Happy little boy!
 Tiny hopes afloat
 In a fairy boat—
 Boat that needs no oar.
 Ah! so near the shore!

Standing by the stream,
 With a care-wrapt brow,
 Life no more a dream,
 But a waking now.
 Hopes far out of sight,
 Borne with tempest might
 O'er the misty main,
 Ne'er to come again.

—*Matthias Barr.*

Transform the above poem. Make an outline before beginning to write.

Composition CIV.**THE HERITAGE.**

The rich man's son inherits lands,
 And piles of brick and stone and gold;
 And he inherits soft white hands,
 And tender flesh that fears the cold;
 Nor dares to wear a garment old;
 A heritage, it seems to me,
 One would not care to hold in fee.

The rich man's son inherits cares:
 The bank may break, the factory burn;
 Some breath may burst his bubble shares.
 And soft white hands would hardly earn
 A living that would suit his turn;
 A heritage, it seems to me,
 One would not care to hold in fee.

The rich man's son inherits wants:
 His stomach craves for dainty fare;

With sated heart he hears the pants
Of toiling hinds with brown arms bare,
And wearies in his easy-chair;
A heritage, it seems to me,
One would not care to hold in fee.

What doth the poor man's son inherit?
Stout muscles and a sinewy heart;
A hardy frame, a hardier spirit;
King of two hands, he does his part
In every useful toil and art;
A heritage, it seems to me,
A king might wish to hold in fee.

What doth the poor man's son inherit?
Wishes o'erjoyed with humble things,
A rank adjudged with toil-won merit,
Content that from employment springs,
A heart that in his labor sings;
A heritage, it seems to me,
A king might wish to hold in fee.

What doth the poor man's son inherit?
A patience learned by being poor,
Courage, if sorrow come, to bear it,
A fellow-feeling that is sure
To make the outcast bless his door;
A heritage, it seems to me,
A king might wish to hold in fee.

O rich man's son! there is a toil
That with all other level stands:
Large charity doth never soil,
But only whiten, soft white hands;
This is the best crop from thy lands;
A heritage, it seems to me,
Worth being rich to hold in fee.

O poor man's son! scorn not thy state;
 There is worse weariness than thine—
 In merely being rich and great:
 Toil only gives the soul to shine,
 And makes rest fragrant and benign;
 A heritage, it seems to me,
 Worth being poor to hold in fee.

Both, heirs to some six feet of sod,
 Are equal in the earth at last;
 Both, children of the same dear God,
 Prove title to your heirship vast
 By record of a well-filled past;
 A heritage, it seems to me,
 Well worth a life to hold in fee.

—*J. R. Lowell.*

Transform the above poem. Make an outline before beginning to write.

Composition CV.

CLEON AND I.

Cleon hath a million acres; ne'er a one have I;
 Cleon dwelleth in a palace; in a cottage, I;
 Cleon hath a dozen fortunes; not a penny, I;
 Yet the poorer of the twain is Cleon, and not I;

Cleon, true, possesseth acres; but the landscape, I;
 Half the charms to me it yieldeth, money cannot buy;
 Cleon harbors sloth and dullness; freshening vigor, I;
 He in velvet, I in fustian; richer man am I.

Cleon is a slave to grandeur; free as thought am I;
 Cleon fees a score of doctors; need of none have I;
 Wealth-surrounded, care-environed, Cleon fears to die:
 Death may come; he'll find me ready; happier man am I.

Cleon sees no charms in Nature ; in a daisy, I ;
Cleon hears no anthems ringing in the sea and sky ;
Nature sings to me for ever ; earnest listener, I ;
State for state, with all attendants, who would change? Not I.

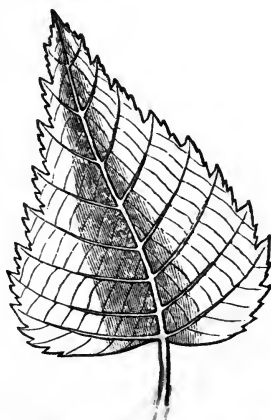
—Charles Mackay.

Transform the above poem. Make an outline before beginning to write.

Composition CVI.



THE MAPLE LEAF.



THE WHITE BIRCH LEAF.

THE MAPLE LEAF AND THE WHITE BIRCH LEAF.

These pictures represent the leaves of two well-known and highly-prized trees. Let us study them and notice their likenesses and differences.

Each is a simple net-veined leaf, having an acuminate apex, a doubly-serrate margin and a long petiole.

The maple leaf is nearly round; it is deeply five-lobed, with the sinuses somewhat acute. The leaf of the white birch is entire, and triangular in shape.

The veins of the maple leaf radiate from the base of the blade toward the circumference; those of the white birch are arranged on each side of a mid-vein, and, parallel to each other, extend to the margin.

The base of the maple blade is recurved, or somewhat heart-shaped; that of the white birch is nearly truncate.

The maple leaf is exstipulate; the white birch leaf has deciduous stipules.

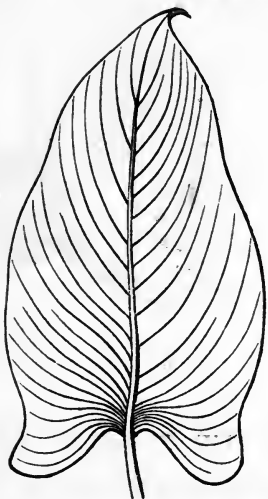
The leaf of the maple is silvery-white underneath; that of the white birch is smooth and glossy on both sides.

The leaves of the maple grow single, and are arranged opposite on the stem; those of the white birch grow in pairs, and have an alternate arrangement.

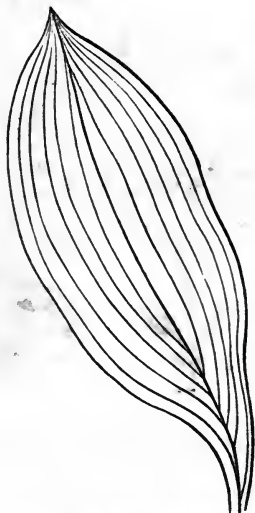
Outline.

The Leaves of the Calla and the Lily- of-the-Valley	{	INTRODUCTION	{	Kind, Venation, Apex, Margin, Petiole, General appearance.
		LIKENESSES.		
		DIFFERENCES		
			{	General shape, Venation, Base, Petiole.

Composition CVII.



THE CALLA LEAF.



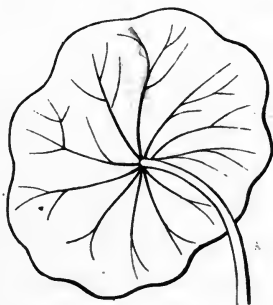
**LILY-OF-THE-VALLEY
LEAF.**

Write a composition, comparing the leaf of the calla and the leaf of the lily-of-the-valley, following the foregoing outline.

Composition CVIII.



THE ROSE LEAF.



THE NASTURTIUM LEAF.

Write a composition, comparing the rose leaf and the nasturtium leaf.

Composition CIX.**THE MORNING-GLORY AND THE CYPRESS VINE.**

The morning-glory and the cypress vine are two beautiful plants which ornament our windows and trellises throughout the summer, but which die as the frost approaches. They are alike, and yet very different. Let us notice in what their likenesses and differences consist.

Both have fine, fibrous roots.

The stem of each is herbaceous, twining, round, green and in structure exogenous, consisting of pith in the centre, around which are layers of tissue covered with an outer skin. The branching of the stem is alternate in each, the branches interlacing profusely. The stem of the morning-glory is larger and stronger than that of the cypress; it is also beset with minute hairs, while that of the cypress is smooth.

The leaves of the two plants are green and net-

veined, and are arranged alternately on the stem. The leaves of the morning-glory are large (often four inches in diameter), entire, heart-shaped, and are of a dull-green color. The leaves of the cypress are about an inch and a half long, feather-like, being pinnately dissected in thread-like divisions, and are of a light-green color and as delicate as ferns; they grow in great profusion, and constitute much of the plant's beauty.

The flowers of these plants are alike in some particulars. Their beauty opens to the morning and fades as the sunshine becomes brighter. The flowers of the morning-glory are large, slender-tubed funnels, growing single or in clusters of three or five; they are deep purple, delicate pink or blue, or sometimes pure white, always veined and shaded with a deeper hue. The slender, convolute buds are almost as beautiful as the expanded blossoms. The flowers of the cypress are small, each being a very slender tube suddenly spreading into a flat, five-lobed border. They are brilliant scarlet, pure white or yellow; they grow single, and are arranged alternately on the stem.

The calyx of each is composed of five sepals, those of the cypress being very small. The five stamens of each are attached to the base of the corolla; those of the morning-glory are entirely within the tube, while those of the cypress protrude beyond the tube.

It is found that these plants bear flowers; there

fore, they are called *flowering plants*. Because of the structure of the stems, and because of the net-veined leaves, they belong to the group of *Exogens*. They have twining, herbaceous stems and the flower parts in fives; therefore, they belong to the same subordinate group named from the convolute buds of some members of the order *Convolvulaceæ*.

Make an outline of the foregoing composition.

Composition CX.



THE BUTTERCUP.



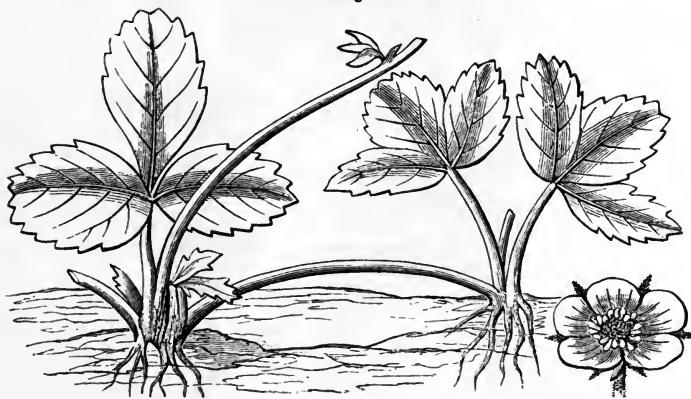
DRUMMOND PHLOX.

Write a composition, comparing the buttercup and the Drummond phlox. Make an outline before beginning to write.

Composition CXI.



THE CINQUEFOIL.



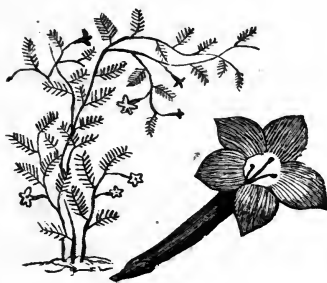
THE STRAWBERRY.

Write a composition, comparing the cinquefoil and the strawberry. Make an outline before beginning to write.

Composition CXII.**THE MORNING-GLORY.****THE CUCUMBER.**

Write a composition, comparing the morning-glory and the cucumber. Make an outline before beginning to write.

Composition CXIII.



THE CYPRESS VINE.



THE STRAWBERRY.

Write a composition, comparing the cypress and the strawberry. Make an outline before beginning to write.

Write compositions as follows, making an outline in each case before writing:

Composition CXIV.

COMPARISON OF THE DRUMMOND PHLOX AND
THE FUCHSIA.

Composition CXV.

COMPARISON OF THE LILY AND CORN.

Composition CXVI.

COMPARISON OF THE CINQUEFOIL AND THE
BUTTERCUP.

Composition CXVII.

COMPARISON OF THE FUCHSIA AND THE PRIM-
ROSE.

Composition CXVIII.

COMPARISON OF THE ROSE AND THE SYRINGA.

Composition CXIX.

COMPARISON OF THE HONEYSUCKLE AND THE
CUCUMBER.

Composition CXX.

COMPARISON OF THE VERBENA AND THE PINK.

Composition CXXI.**THE HORSE.**

Parts: Long, slim head; slender neck; long mane; slender body covered with coarse hair; long, slender legs; solid hoofs; long, flowing tail.

Incisors in both jaws; large, broad molars; simple stomach.

Habits: Eats vegetable food; is a non-ruminant; brings forth its young alive.

THE GIRAFFE.

Parts: Long head; short horns covered with a hairy skin, terminated by long, hard bristles; very long neck; short mane; short body covered with reddish-brown hair, varied with patches of a light fawn-color; hind part of body lower and much smaller than the fore; very long legs; cloven hoofs; long tail covered with short, smooth hair and tufted at the end.

No incisors in the upper jaw; broad molars; compound stomach.

Habits: Eats vegetable food; chews the cud; brings forth its young alive.

THE HORSE AND THE GIRAFFE.

Two very remarkable animals are the horse and the giraffe—the former for its universal usefulness, and the latter for its singular form and appearance.

The giraffe is very much taller than the horse, often measuring seventeen feet from the ground to the top of its head; while the horse seldom attains the height of six feet.

Both animals are covered with hair, that of the horse being usually of a single color, while that of the giraffe is reddish-brown, varied with angular patches of a light fawn-color.

Each of these animals has a long, slender head. The head of the giraffe differs from that of the horse, however, in having two horns covered with hairy skin and terminating in long, hard bristles. The neck of the horse is much shorter than that of the giraffe, but its mane is longer and more flowing. The horse has a long, slender, round body. That of the giraffe is short, small and round at the loins, but increases rapidly in size and height toward the shoulders. Both have long, slender legs, the giraffe's considerably longer and more slender than those of the horse. The feet of both are provided with hoofs. Those of the horse are entire; the giraffe's, divided. The horse's tail is long and flowing, covered its entire length with long, coarse hair. The giraffe's is tufted at the end, the upper part being covered with short, smooth hair. The giraffe differs from the horse in having no incisors in the upper jaw, but in their place a

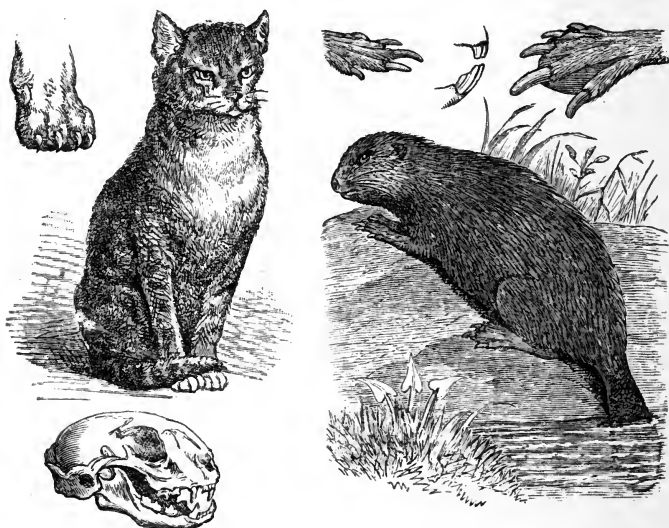
hard pad. The stomachs of these two animals are different, the horse's being simple; the giraffe's, compound.

The horse feeds from the ground; the giraffe, largely from the branches of trees. The giraffe chews the cud; the horse does not. Each brings forth its young alive.

From the foregoing likenesses and differences we conclude that the horse and giraffe belong to Ungulata, though to different groups; that they are herbivorous; that the giraffe is a ruminant and the horse a non-ruminant; and that both are mammals.

The Horse and the Giraffe

DISCUSSION	INTRODUCTION { Why noted.	
	Comparison of size, Comparison of covering.	
	Comparison of parts	Heads, Horns, Necks, Manes, Bodies, Legs, Feet, Tails, Teeth, Stomachs.
	Comparison of habits	Manner of obtaining food, Chewing the cud, Bringing forth young.
CONCLUSION { Classification.		

Composition CXXII.**THE CAT AND THE BEAVER.****THE CAT.**

Parts: Short, broad head; long, slender body covered with fur; long tail; slender legs; five toes on each fore-foot; four toes on each hind-foot; sharp, curved, retractile claws.

Two long, pointed canines in each jaw, fitted for tearing; sharp, uneven back teeth.

Habits: Eats animal food; gets its food by watching for and springing upon it; sees well in the dark.

THE BEAVER.

Parts: Flat head; long, heavy body; broad, flat, scaly tail; fore-legs shorter than hind-legs; five toes on each foot; the toes of hind-feet united by a web; sharp, curved claws.

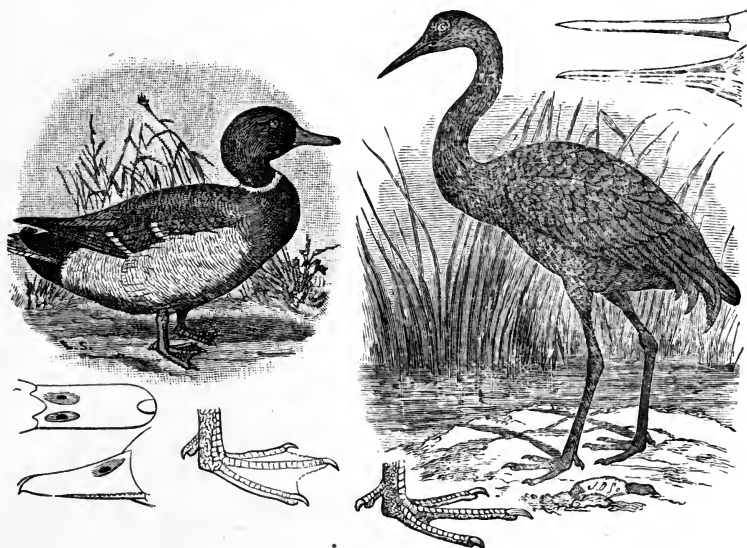
Two long, sharp, chisel-shaped front teeth in each jaw, fitted for gnawing; broad, rough back teeth.

Habits: Eats vegetable food; gnaws; frequents water; builds dams; makes two-story houses, with lower story under water.

Write a composition, comparing the cat and the beaver. Select the necessary points from the data given under each. Make an outline before beginning to write.

Composition CXXIII.

THE DUCK AND THE CRANE.



THE DUCK.

Parts and Habits: Broad, flat, lamellated bill, covered with a skin; short legs placed far back and far apart; eats grain and small animals, which it obtains from the water and mud with its bill; three toes in front and one behind; swims and dives; narrow head; is awkward in walking; short, slen-

der neck; front toes webbed; lays eggs; boat-shaped body covered with soft, oily feathers; is a swimmer; medium-sized wings; short tail; does not fly well.

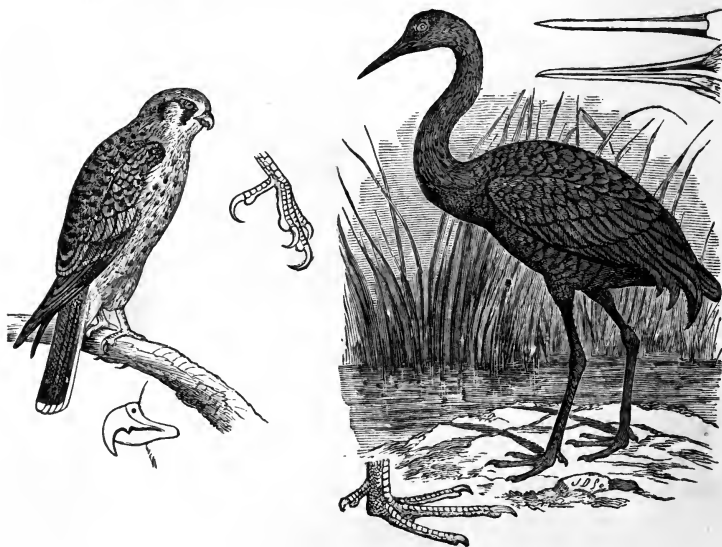
THE CRANE.

Parts and Habits: Long wings; claws short and strong; loves water; short tail; eats insects, fish and grain; small head; legs very long and slender; lays eggs; long, slender neck; is a wader; slender body covered with feathers; frequents marshes and muddy places; long, slim toes united at the base; hind-toe elevated; uses its bill in obtaining fish from the water; long, slender bill, compressed on the sides and slightly curved at the tip; tarsi naked.

Compare the duck and the crane, selecting and arranging necessary points from the *Parts and Habits* promiscuously given under each.

Composition CXXIV.

THE HAWK AND THE CRANE.



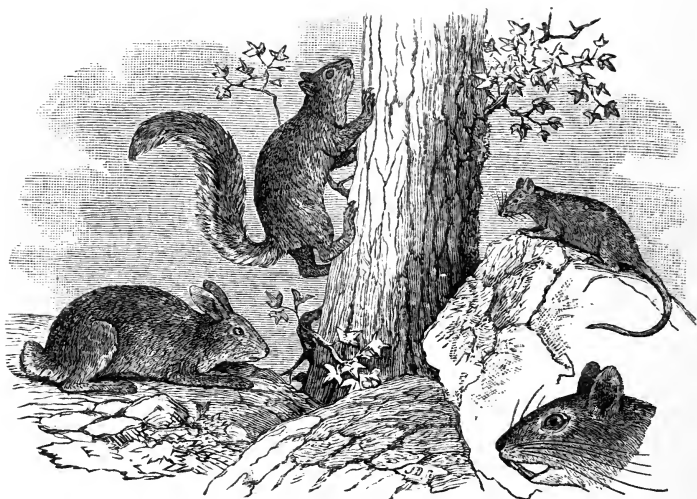
THE HAWK.

Parts and Habits: Stout body covered with feathers not oily; wings strong, long and pointed; lays eggs; broad tail; short, strong legs placed near the centre of the body; short, thick neck; front toes not united by a web; strong, thick, hooked bill; hind-toes on a level with the front toes; large, flat head; strong, hooked claws; generally flies low; eats rats, rabbits and other small animals, which it seizes with its claws and tears with its bill; does not frequent the water; tarsi feathered; folds its legs under the body when flying.

THE CRANE.

Parts and Habits: Long wings; claws short and strong; loves water; tail short; eats insects, fish and grain; small head; legs very long and slender; lays eggs; long, slender neck; is a wader; slender body covered with feathers; frequents marshes and muddy places; long, slim toes united at the base; hind-toe elevated; uses its bill in obtaining fish from the water; long, slender bill, compressed on the sides and slightly curved at the tip; tarsi naked; when flying stretches its legs out behind.

Write a composition, comparing the hawk and the crane. Select the necessary points from the data given under each. Make an outline before beginning to write.



Composition CXXV.**THE DOMESTIC CAT, THE COMMON DOG AND THE BLACK BEAR.**

Parts and Habits: Short, strong necks; breathe by means of lungs; broad heads; bring forth their young alive; stout bodies covered with ^{fur}hair; eat animal food, which they obtain by slyly springing upon it, by chasing it down or by stealing it; canine teeth, long and sharp, fitted for tearing; warm blood; very small incisor teeth; strong, sharp claws; internal skeletons; molar teeth uneven, pointed and sharp, fitted for cutting; legs short and strong.

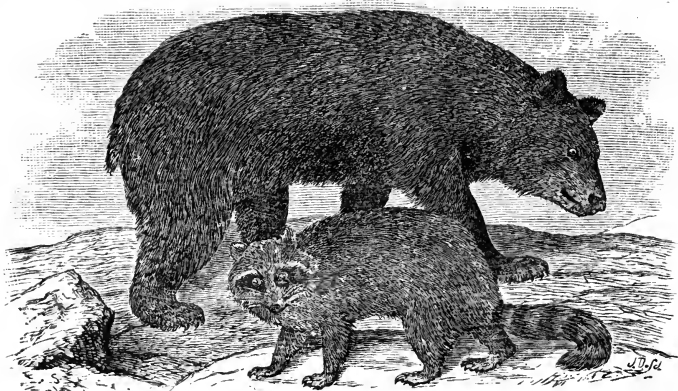
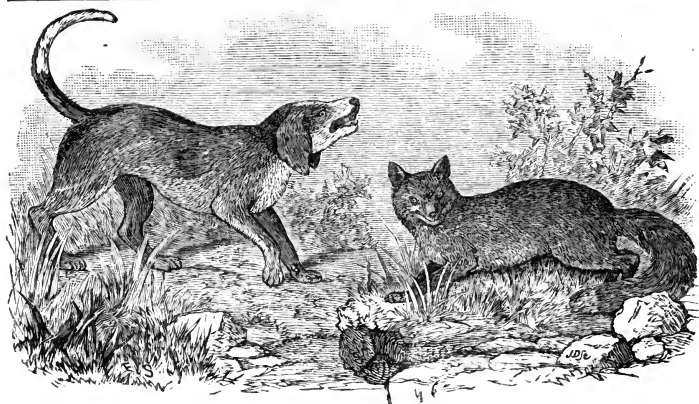
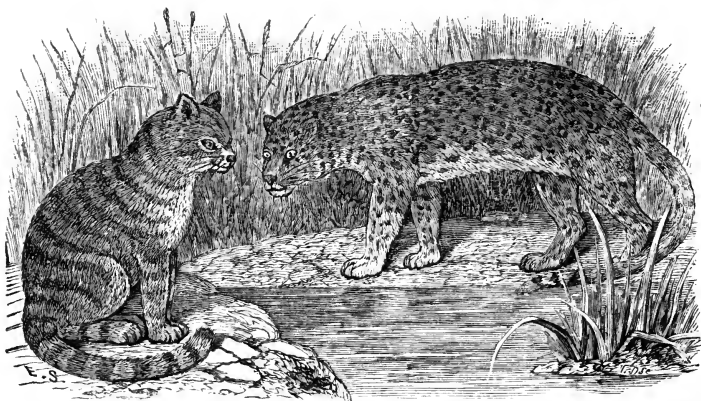
(Give a name to the group.)

THE GRAY SQUIRREL, THE RABBIT AND THE COMMON MOUSE.

Parts and Habits: Low, slender bodies covered with fur; warm blood; small, round or pointed heads; bring forth their young alive; canine teeth wanting; eat vegetable food; incisor teeth long, strong and chisel-shaped, fitted for gnawing; internal skeletons; molar teeth broad and uneven, fitted for grinding; breathe by means of lungs; slender legs; toes provided with long, slender claws.

(Give a name to the group.)

Write a composition, comparing the groups of animals pictured on the opposite page. Select the facts and arrange them properly before beginning to write.



Composition CXXVI.**THE CAT AND THE LEOPARD.**

Parts and Habits: Well-shaped bodies covered with fur; short muzzles; sly and quick; broad, rounded heads; feet digitigrade; two long, sharp canines in each jaw, fitted for tearing; eat animal food, which they obtain by cunning and watchfulness, springing upon their victim; short, muscular legs; soles hairy; six small incisors in each jaw; a naked pad under each toe, and one under the ball of the foot; sharp, uneven molars, fitted for cutting; jaws short and powerful; five toes on each fore-foot; one molar on each side of each jaw much larger and sharper than the rest, called the lacerator; tongues covered with horny spines directed backward; four toes on each hind-foot; no molars behind the lacerator in the upper jaw; see well at night; sharp, compressed, retractile claws.

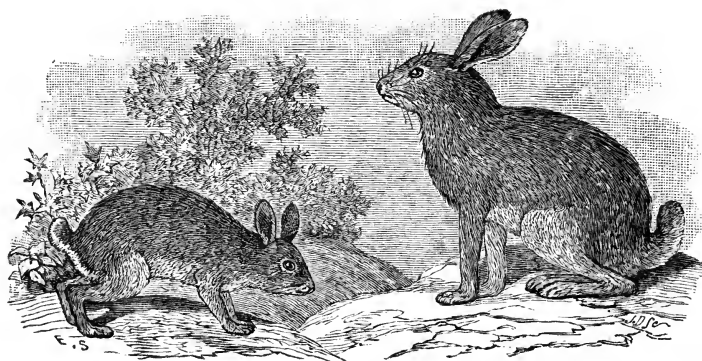
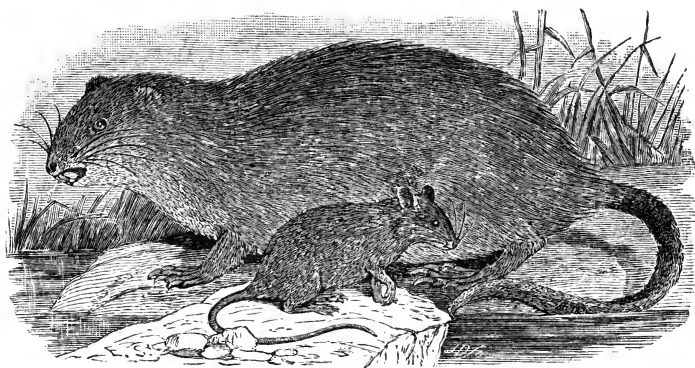
THE DOG AND THE FOX.

Parts and Habits: Long legs; well-shaped bodies covered with hair; feet digitigrade; six small incisors in each jaw; one large lacerator on each side of each jaw; eat animal food, which they obtain by chasing or running down; claws blunt and non-retractile; elongated muzzles; five toes on each fore-foot; two long, rather blunt, canines in each jaw, fitted for tearing; smooth tongues; two blunt molars behind the lacerator of the upper jaw; hearing and smell acute; four toes on each hind-foot; molars uneven and rather blunt, fitted for crushing; soles hairy; jaws weaker than those of the preceding animals; heads of medium size.

THE BEAR AND THE RACCOON.

Parts and Habits: Strong, curved, blunt claws which are non-retractile; large, broad heads; soles of feet destitute of hair; six small incisors in each jaw; thick, clumsy bodies covered with hair; molars flat, broad and blunt, fitted for crushing; short, strong legs; two long, blunt canines in each jaw, fitted for tearing; five toes on each foot, pointing forward; smooth tongues; eat vegetable food almost entirely; three large, blunt molars behind the lacerators; pointed muzzles; feet plantigrade; seldom eat flesh; one small lacerator on each side of each jaw.

Write a composition, comparing the groups of animals pictured on the opposite page. Select the facts and arrange them properly before beginning to write.



Composition CXXVII.**THE FOX SQUIRREL AND THE GRAY SQUIRREL.**

Parts and Habits: Broad, rough molars with roots; four toes on each fore-foot; slim, beautiful bodies covered with fur; tails long and bushy; eat vegetable food; slim legs; two long, sharp, chisel-shaped incisors in each jaw; live in trees or burrow in the ground; canines wanting; large, round heads; gnaw; a long, sharp, curved claw on each toe; make nests of leaves and sticks; five toes on each hind-foot; cleft upper lips; small, pointed ears.

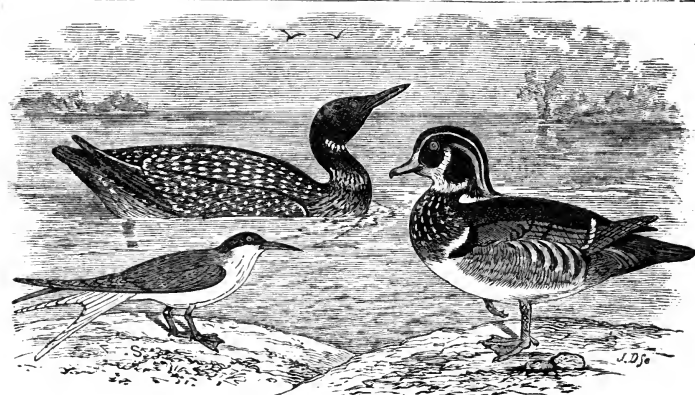
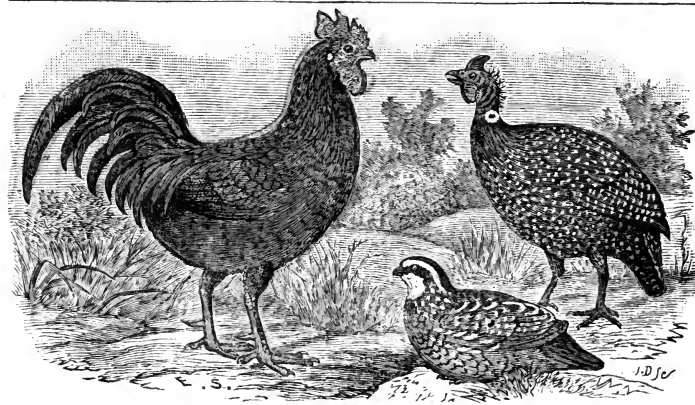
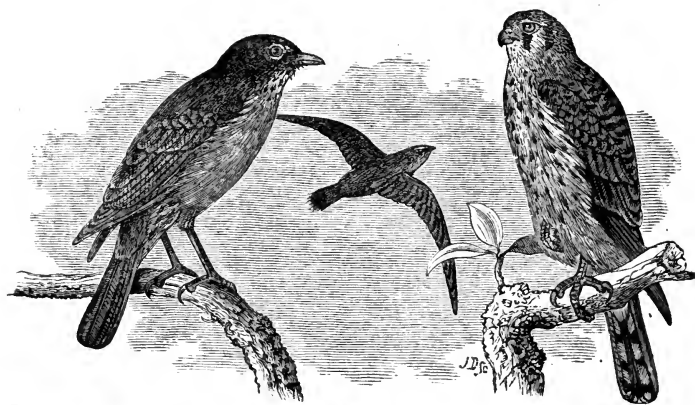
THE COMMON MOUSE AND THE MUSKRAT.

Parts and Habits: Long bodies; long, slim, naked tails; five toes on each hind-foot; gnaw; climb; pointed heads; legs of medium size; canines wanting; four toes on each fore-foot; two long, sharp incisors in each jaw; eat vegetable and animal food; burrow; molars broad and rough, with roots; live in holes; cleft upper lips; long, slender bodies covered with fine fur; short, round ears.

THE GRAY RABBIT AND THE JACKASS RABBIT.

Parts and Habits: Short tails; five toes on each fore-foot; eat vegetable food; slender bodies; move by leaps or jumps; small, pointed heads; soles covered with hair; two long, sharp, chisel-shaped incisors in each jaw; gnaw; burrow; molars broad and rough and without roots; four toes on each hind-foot; two small teeth behind the incisors of the upper jaw; fore-legs shorter than hind-legs; timid; interior of mouths covered with hair; quick; long, pointed ears.

Write a composition, comparing the groups of animals pictured on the opposite page. Select the facts and arrange them properly before beginning to write.



Composition CXXVIII.**THE ROBIN, THE CHIMNEY-SWALLOW AND THE SPARROWHAWK.**

Parts and Habits: Bodies covered with loose, downy plumage; spend most of their time on the wing; legs short, generally feathered to the heel; warm blood; bones hollow and very light; hind-toe on a level with the toes in front, fitting the feet for grasping or perching; lay eggs; knee free from the body; breathe by means of lungs connected with air-cells in various parts of the body; claws long, curved and sharp; wings always strong, adapted for rapid or long flight; feed upon insects, grains, fruit; toes free from web; a complete double circulation.

THE QUAIL, THE GUINEA-FOWL AND THE COMMON BARN-FOWL.

Parts and Habits: Bones hollow and very light; obtain their food by scratching; heavy bodies covered with coarse, loose plumage; hind-toe small and elevated or absent; breathe by means of lungs connected with air-cells in various parts of the body; knee free from the body; a complete double circulation; legs short and strong, fitted for scratching; lay eggs; front toes entirely free; warm blood; claws generally blunt and strong; spend most of their time on the ground; bills short and strong, fitted for pecking; eat small animals, plants, fruit, grain.

THE DUCK, THE LOON AND THE TERN.

Parts and Habits: Knees wholly withdrawn within the skin of the body; feed upon grain, grass, fish, mollusks and insects; flattened, boat-shaped bodies covered with soft, dense, oily plumage; obtain most of their food from the water; legs short and set far apart and far back on the body; lay eggs; front toes webbed, adapted to swimming; bones hollow and very light; a complete double circulation; hind-toe elevated or absent; warm blood; swim; legs feathered to the heel; breathe by means of lungs connected with air-cells in various parts of the body; claws generally small and weak.

Write a composition, comparing the groups of birds pictured on the opposite page. Select the facts and arrange them properly before beginning to write.

Composition CXXIX.

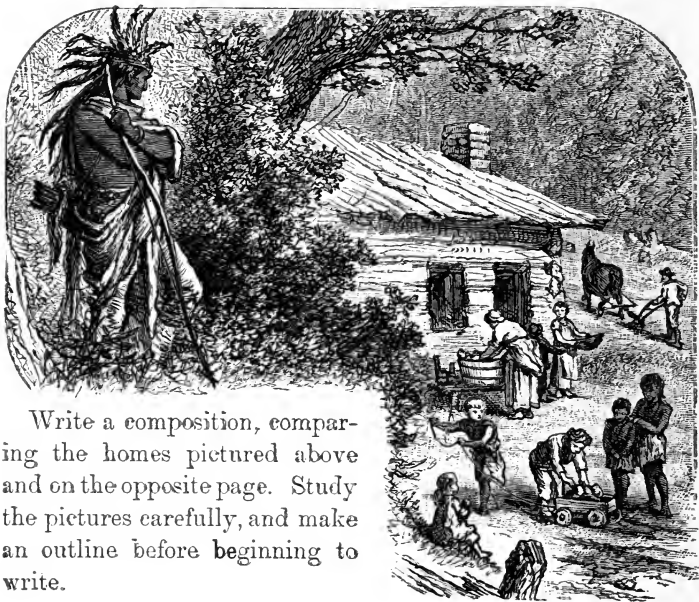
Write a composition, comparing the two girls pictured above. Study the picture carefully, and make an outline before beginning to write.

Composition CXXX.

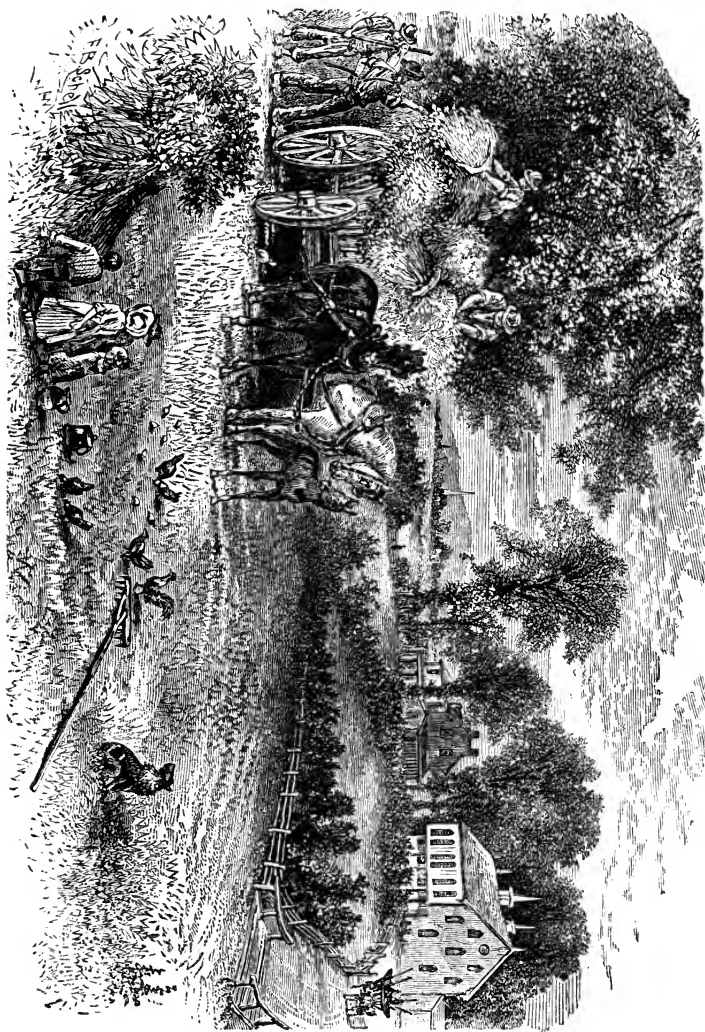
Write a composition, comparing the two men pictured above. Make an outline before beginning to write.

Composition CXXXI.

Write a composition, comparing the two men pictured above. Make an outline before beginning to write.

Composition CXXXII.

Write a composition, comparing the homes pictured above and on the opposite page. Study the pictures carefully, and make an outline before beginning to write.



Composition CXXXIII.**WASHINGTON.**

(SUGGESTIONS.)

Time in which he lived. Nationality. Educational advantages. Early disposition and character. Service in the French-and-Indian War. Rank: Commissioner to the French. Made commander-in-chief. Resignation. A member of the House of Burgesses of Virginia for fifteen years.

Service in the Revolution. Condition of the colonies at this time. Causes of the war. Positions held during the war. Results of the war. The Federal Constitution.

Elected President. Length of service. Noteworthy events of his term of office. Retirement from public life. Death. Character and rank as a general and a statesman.

NAPOLÉON.

(SUGGESTIONS.)

Birth: when and where. Residence; education; sports. Occupations during the latter part of youth. Service in the French Revolution; on which side he served. His aid in the siege of Toulon. Appointment to aid Barras in defending the Directory.

Condition of France. Italian campaign. Egyptian campaign. State of France on his return; his action. Organization of the government as a consulate; Na-

poleon consul. Hostilities with England. Napoleon emperor. Operations in Germany. Trafalgar.

Conquest of Prussia. Conquest of Austria. Invasion of Russia: result. Leipzig. Surrender of Paris. Deposition of Napoleon; departure for Elba. Waterloo. Abdication; St. Helena. Death: when; where. Character and rank as a general.

WASHINGTON AND NAPOLEON.

These two men were alike in that each stood for a number of years the central figure in a great nation, commanding large armies and guiding his people through a great crisis in their history; but we can scarcely conceive of two men with principles and motives more directly opposed.

Both enjoyed tolerably good advantages for education in youth, and both are said to have excelled in mathematics and the exact sciences. Both were evidently born commanders; and we read of them even in early youth enjoying military sports and drilling mock armies.

Each of these men was possessed of an indomitable ambition, and each found himself, as he arrived at manhood, in a position to gratify that ambition.

Washington was selected to lead a band of patriots in their struggle for independence. It was a bitter struggle—a few weak colonies against a strong nation and a tyrannical king. But they did not rely in vain upon Washington. He devoted his life to his country's service, and brought his people safe to a position of independence. His

ambition was not for himself, but for his country. By his noble character he gained not only the respect, but the love, of the whole people.

Napoleon began his public career amid the closing scenes of the French Revolution. But the French people were very different from the hardy Americans. They scarcely comprehended the meaning of the word "independence," and it is not surprising that Napoleon, with his indomitable will and ambition, soon obtained complete control of them. He did not stop at the boundaries of his own country, but overthrew nations and dethroned kings in every direction, and was at length crowned emperor of the vast country he had conquered.

Washington, when the crisis of the great political struggle was past, proved himself as able a statesman as he had been a general. He took counsel with his assistants, and did not rest until he saw his country respected among all nations as a free and independent government. He then refused reelection to the chief executive office and gave place to another.

Napoleon was a despot. He controlled absolutely, took no counsel with his subordinates, but ruled them with an iron hand. And when his despotism could no longer be borne, he fell; and we find him all at once crushed, dethroned and exiled from his country.

Napoleon died an exile on a distant island, with none to mourn for him. Washington enjoyed to the last the respect and love of his country, and at the news of his death the whole people mourned as for a dear friend.

At the name of Napoleon we think of a master-

mind; at that of Washington, of a true and noble heart.

Topical Outline.

Washington and Napoleon	INTRODUC- TION	General statement of likenesses and differences.	
	DISCUS- SION	Education Early traits of character Public career Character Death	LIKE- NESSES, DIFFER- ENCES.
	CONCLU- SION	Opinion of posterity.	

Read the lives of Washington and Bonaparte and study the foregoing suggestions. Then study the outline for the composition. Write a composition in Comparison and Contrast, taking Washington and Napoleon for your subject.

Composition CXXXIV.

BENJAMIN FRANKLIN.

(SUGGESTIONS.)

Early Life: Parentage. Birth: when and where. Education. Period of apprenticeship.

Manhood: Before entering on his public life. Occupation: printer. Editor of *Poor Richard's Almanac*; maxims. Character as a philosopher. Public life. Postmaster at Philadelphia. Member of General Assembly of Pennsylvania.

Electric experiments: lightning-rods. Deputy-gen-

eral of Post-Office Department. Agent of several colonies to Europe. Member of Continental Congress. Signer of Declaration of Independence. Minister to France during Revolution. Return to America. Character as statesman. Connection with educational institutions. Influence on literary world. Death.

Topical Outline.

Washington and Franklin	INTRODUC- TION	(Let the pupil make the introduction.)	
	DISCUS- SION	Time Nationality Educational advantages Early dispositions Early occupations Public life Character Death	LIKE- NESSES, DIFFER- ENCES.
	CONCLU- SION	Rank.	

Write a composition in Comparison and Contrast, taking Washington and Franklin as your subject. Study the lives of both men, following the suggestions given.

Composition CXXXV.

PATRICK HENRY.

(SUGGESTIONS.)

Early Life: Parentage. Birth: time and place. Education. Early disposition and character.

Manhood: First occupation: business; result. Final occupation: lawyer. Character and rank as a lawyer.

Public life. Member of the House of Burgesses of Virginia. Speeches on "Stamp Act;" "Tax on Tea;" "Boston Port Bill:" effect of these speeches.

Member of Congress. Affair with Dunmore of Virginia. Governor of Virginia. Position on the adoption of the Federal Constitution. Final acquiescence. Death: when. Character and rank as an American statesman.

JOHN ADAMS.

(SUGGESTIONS.)

Early Life: Birth: time; place. Parentage. Education.

Manhood: Profession: rank as a lawyer. Position among his countrymen. Member of Massachusetts Assembly. Member of First and Second Congresses. His service in Congress. Secured the adoption of the Declaration of Independence.

Commissioner to decide on a treaty of peace and commerce at the close of the Revolution. Terms of the treaty. Minister of United States to the Court of St. James—the first one. Vice-President for two terms. President.

Principles of different parties. French troubles. Alien-and-Sedition laws. Party distinctions. Death:

when; where. Character as a man, lawyer and statesman.

Compare the lives of Patrick Henry and John Adams. Study the lives of both men, noting in particular the points given in "Suggestions." Make an outline before beginning to write.

Composition CXXXVI.

ROBERT FULTON.

(SUGGESTIONS.)

Early Life: Birth: time and place. Parentage. Education.

Manhood: Early occupation: portrait-painting. Residence abroad. Later occupation: civil engineering. Life in France; studies and experiments.

First successful application of steam to navigation. Navigation and navigable waters. Influence of Fulton's invention on civilization. Fulton's patent. Death.

GEORGE STEPHENSON.

(SUGGESTIONS.)

Early Life: Birth: time and place. Education. Occupation as a boy. Experiments of youth.

Manhood: The then existing railways. The many attempts to apply steam to railway locomotion. Stephenson's attention to the subject. The first railway locomotive.

Effect of his inventions on civilization and commerce. The multiplicity of railroads now, especially in our country : advantages arising therefrom. Death of Stephenson.

Compare the lives of Robert Fulton and George Stephenson. Study the lives of both men, following the points given in "Suggestions." Make an outline before beginning to write.

Composition CXXXVII.

JOHN SMITH.

(SUGGESTIONS.)

Early Life: Birth : time and place. Education. Adventures of youth.

Manhood: First voyage to America : when made. Explorations on coast of Virginia. Founding a Virginia colony. Jamestown. London Company ; first charter. Government of colony ; two councils ; governor.

John Smith as governor. Standing among the colonists. Prosperity of colony under him. His explorations. Narrow escape. Friendship of Indians while Smith remained. The second charter. Smith's return to England ; cause and results. Change of government. Smith's second voyage. Third charter.

Introduction of slavery. Indians ; wars ; results. Virginia made a royal province. Death of Smith : when ; where.

· WILLIAM PENN.·

(SUGGESTIONS.)

Early Life: Birth: time and place. Education. Expulsion from home; cause.

Manhood: Religious views. Voyage to America. Grant of Pennsylvania. (Meaning of name.) Founding of Philadelphia. (Meaning of name.) Treaty with Indians. Return to England.

Release of thirteen hundred Quakers. Return to America with a band of Quakers: Government. His work with the Indians. Death. Character.

Compare the lives of John Smith and William Penn. Study the lives of both men, following the suggestions given in "Suggestions." Make an outline before beginning to write.

Composition CXXXVIII.**MASSACHUSETTS.**

(SUGGESTIONS.)

Location. Causes which led to settlement. Massachusetts under colonial rule. Settlements made. Conditions of country. Massachusetts under royal governors. Causes for change in administration. Return to colonial rule.

Wars prior to Revolution. Revolutionary War. Causes of this war. Massachusetts' connection with this war. Result of the war. Massachusetts a State. Character of its occupations. Character of its people. Rank in the Union.

CALIFORNIA.

(SUGGESTIONS.)

Location. Early settlement. California under Mexico. Missions established by Franciscan monks. Cause of the decline of power of these monks. War between Mexico and the United States. Struggle for independence in California.

California ceded to the United States by Mexico. California a Territory. Discovery of gold. Question of slavery. California admitted into the Union. Character of its occupations. Character of its people. Rank in the Union.

Compare the histories of Massachusetts and California. Study the histories of both States from the points given in "Suggestions." Make an outline before beginning to write.

Composition CXXXIX.**MASSACHUSETTS.**

(SUGGESTIONS.)

Location. Length and breadth. Area. Physical characteristics. Surface: mountain-ranges; Connecticut Valley. Climate.

Advantages: mines; means of communication with the world; water-power. Leading interests: manufacturing and commerce. Cities. Relative importance in respect to area, population and commercial interests.

CALIFORNIA.

(SUGGESTIONS.)

Location. Length and breadth. Area. Physical characteristics. Surface: Sierra Nevada Mountains; Coast Ranges; Great Central Valley. Climate: wet and dry seasons.

Advantages: mines; means of communication with the world. Leading interests: mining; agriculture; commerce. Cities. Relative importance in respect to area, population and commercial interests.

Write a composition in Comparison and Contrast, taking for the theme "Massachusetts and California." Study the description of both States from the "Suggestions" made under each. Make an outline before beginning to write.

Composition CXL.**THE MINISTER.**

(SUGGESTIONS.)

His experience of the truth of God's word. The Bible his book of study. Called of God to preach. Collegiate and theological education. Examination for license. Preaching as a candidate. The embarrassments of the young preacher. Receives a call. Ordination and installation.

Labor in the study: preparation of sermons. Preaching. Work in the Sabbath-school. Baptisms. Calls upon the sick. Funerals and funeral sermons. Weddings. Religious conversation. Pastoral visitation of the congregation.

Fidelity to the truth whether popular or not. His literary work. Self-devotion and piety. The difficulties of his work. A leader and an example. The need society has of a minister. His joy and reward in his calling. Pecuniary reward.

THE DOCTOR.

(SUGGESTIONS.)

His choice of a profession decided by his tastes and individual fitness. Three years' study and observation under a medical preceptor. His college course. The dissecting-room. Hospital experience.

His graduation but the threshold of his experience. His settlement in practice. Choice of a location. The embarrassment of his position in society. Waiting for business. His aim to keep pace with scientific investigation and discovery. His experience at the bedside of the sick. Undivided responsibility.

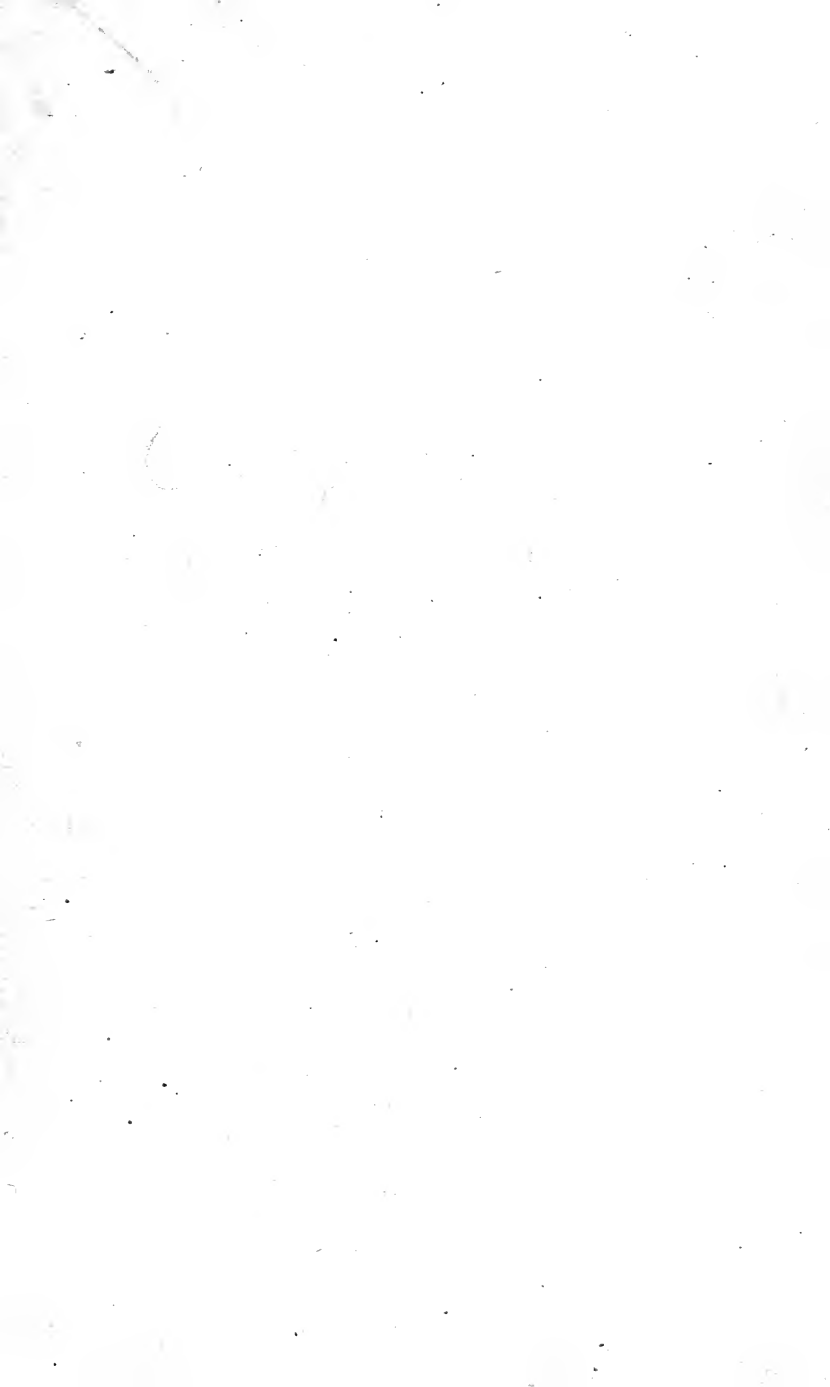
First experience in losing a patient. His duty to the afflicted friends. Private consultation and professional secrets. His duty to relieve suffering when life cannot be saved. Night-work. How regarded by his patrons and the public. The effect of his profession on longevity. His reward.

Write a composition in Comparison and Contrast, taking for the theme "The Minister and the Doctor." Follow the "Suggestions" made under each. Make an outline before beginning to write.





I am writing a succession of parti-
culars.



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